

# SQUARE DANCING

AUGUST, 1972

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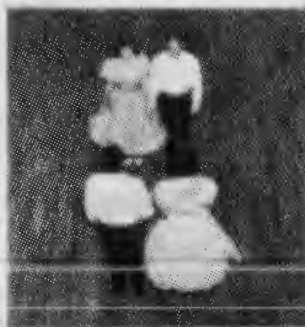
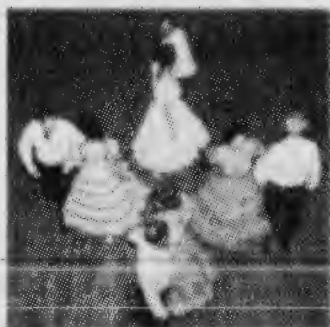
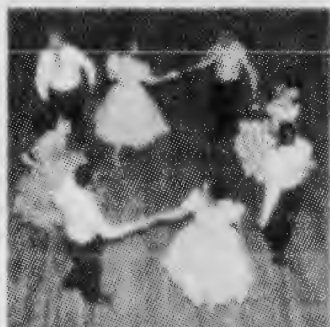
## The **EXTENDED BASIC** Movements of **SQUARE DANCING**

HANDBOOK SERIES

Reprinted from

**SQUARE DANCING**

Official Publication  
of the Sets in Order  
AMERICAN SQUARE DANCE  
SOCIETY



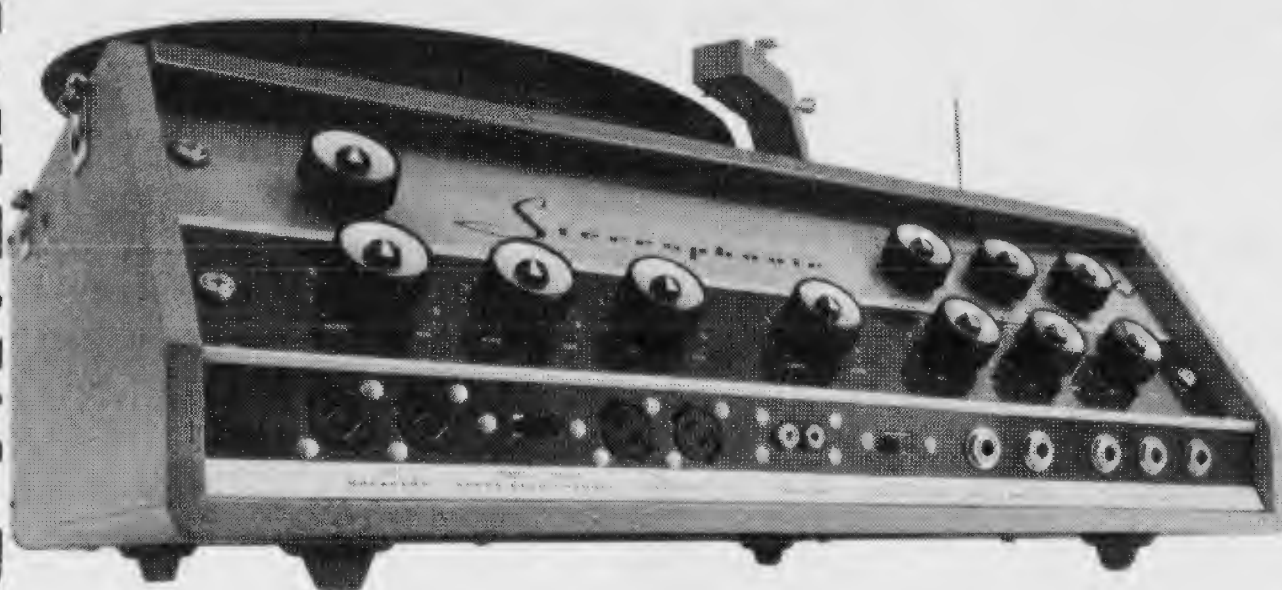
Basic Movements 51 thru 75

*The Brand New  
Extended  
Basic Movements  
Handbook*

(see page 33)

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# FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

We were delighted to read the article on challenge dancing in your June, 1972 issue. For us this is a vital part of the square dance activity and it is good to see such an accurate, intelligent and timely discussion.

Bill and Joan Mills  
Princeton, New Jersey

Dear Editor:

HAPPINESS is recognizing, claiming and being claimed by your corner!!

Gardia Ford  
St. Joseph, Michigan

Dear Editor:

In recent months a number of our local clubs have graduated classes of new dancers. I have been around and talked to many of these new dancers as well as some of the older ones and was amazed at the number of older dancers

who did not know of your organization. I have been able to stir up quite a bit of interest in joining. However, I have run out of application blanks so if at all possible, could you send me some more? I will get them out to those who are interested.

Jerry Wiener  
El Paso, Texas

Thanks so much for your offer to introduce  
(Please turn to page 63)



## This Month's LINEUP

- 5 Hot Line — Late News
- 7 A New First
- 8 Callers Associations
- 11 The Dancers Walkthru
- 14 Take a Good Look — Relay the Deucey
- 16 Round Dance Teachers Associations
- 17 Paging the Round Dancers:  
Lou and Darlene Fair
- 18 Comfortable Dancing
- 19 Callers Text — Chapter Eighteen
- 22 The Frontier Dance — Robert Cook
- 24 Round the World of Square Dancing
- 29 Callers/Teachers Workshop
- 33 Handbook of Extended Basic Movements
- 62 Caller of the Month: Kip Garvey
- 68 On the Record: Reviews
- 77 Square Dance Date Book
- 86 Fashion Feature



## SQUARE DANCING

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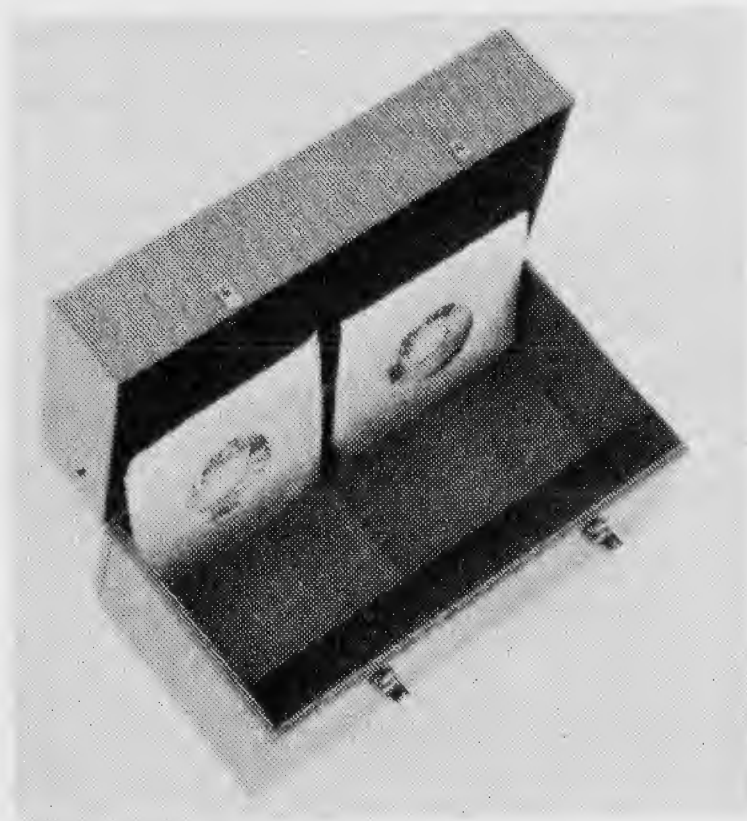
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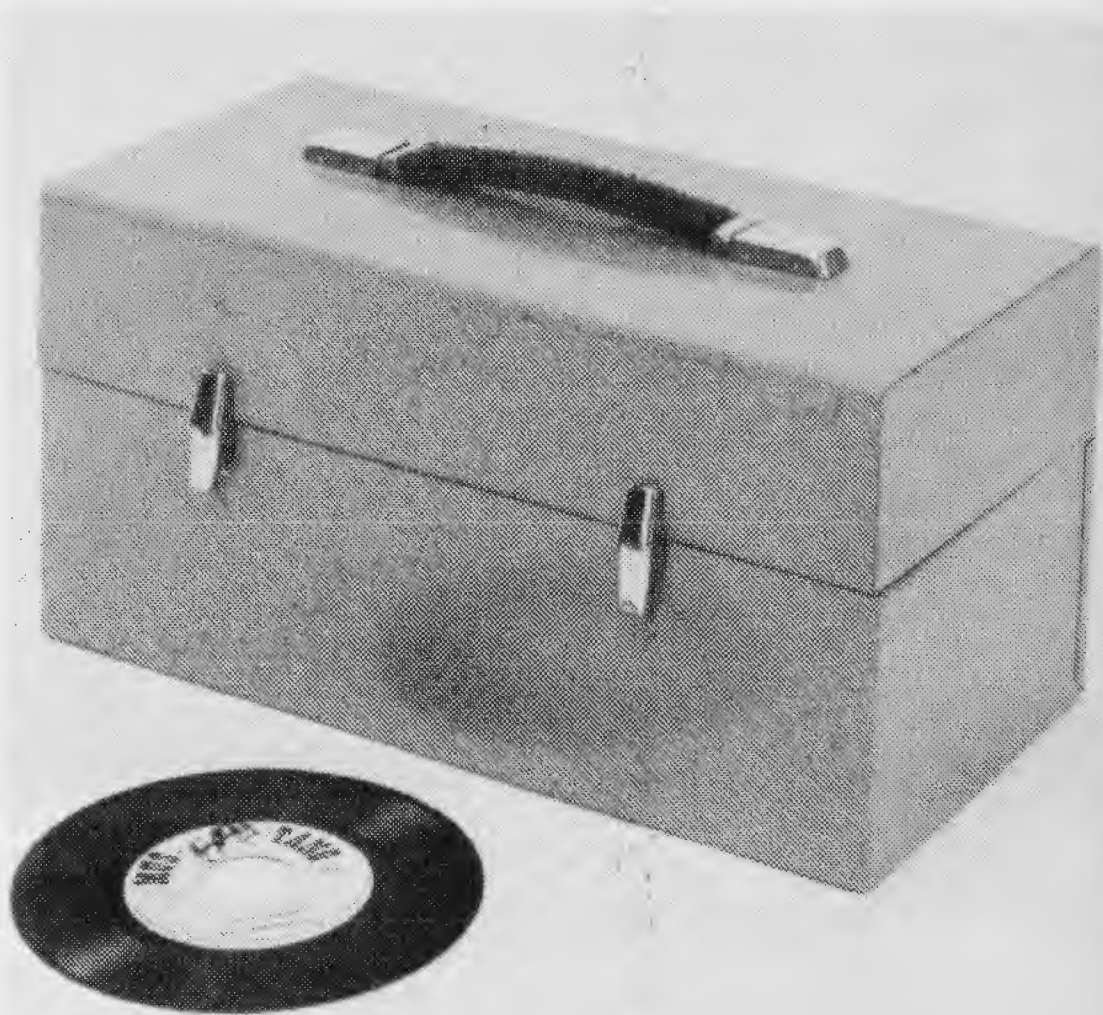
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21ST NATIONAL COMES OFF SMOOTHLY: Clear skies and 70° weather, coupled with a highly efficient friendly crew of Iowans produced one whale of a convention this past June. 16,131 participants from virtually every state plus representatives from Canada and several countries overseas filled the Des Moines dancing arenas, even moving out of doors when the crowds became unusually heavy the final night. Panels, clinics, and workshops were well attended and a press breakfast held early in the meetings brought out the Mayor and Chief of Police as well as other local dignitaries who welcomed the delegates. The special course for callers, the organizations round table meeting, and the contra workshop sessions were among the many highlights....Nod for hosting city in 1976 went to Anaheim, California. Future convention lineup includes Salt Lake City, Utah in '73, San Antonio, Texas in '74 and Kansas City, Missouri in '75.



ITEMS OF INTEREST: Grenn Records has re-issued the classic round dance "Shortcake" which was composed by Dot and Date Foster. It is hoped that leading round dance teachers who knew and loved Date Foster will be interested in re-introducing this fun dance to the newer dancers....Hilton Audio Products, manufacturers of P.A. equipment, moved to larger quarters on July 1st. Ray Hanna of Oakland has been added to the staff and the new address is 1061-E Shary Circle, Concord, California 94518.

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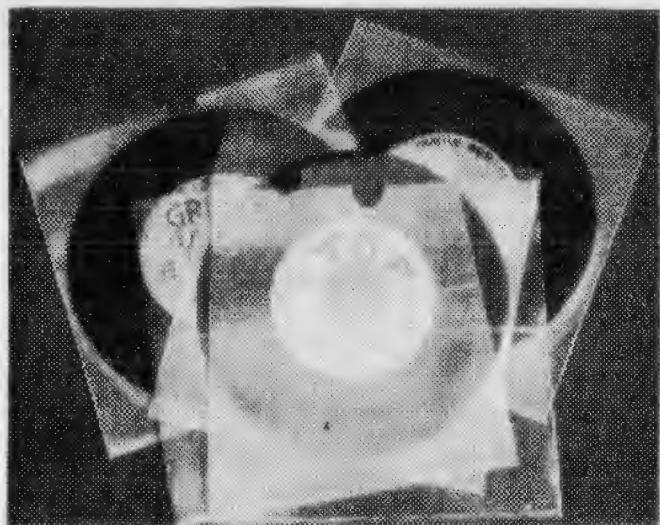
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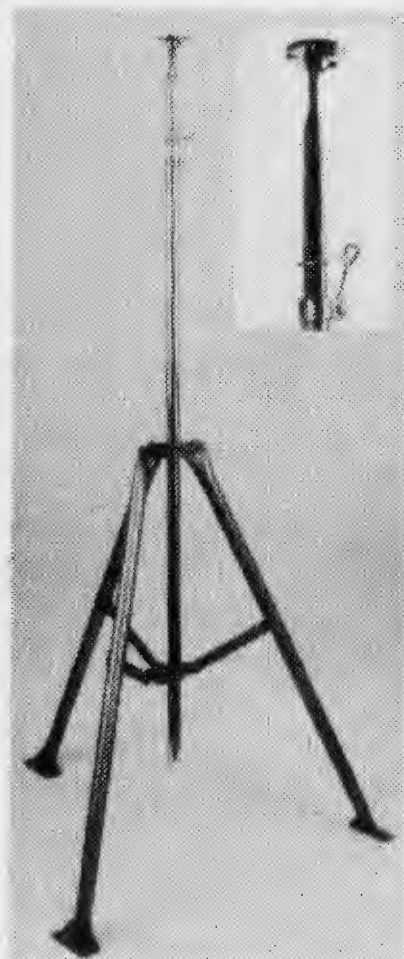
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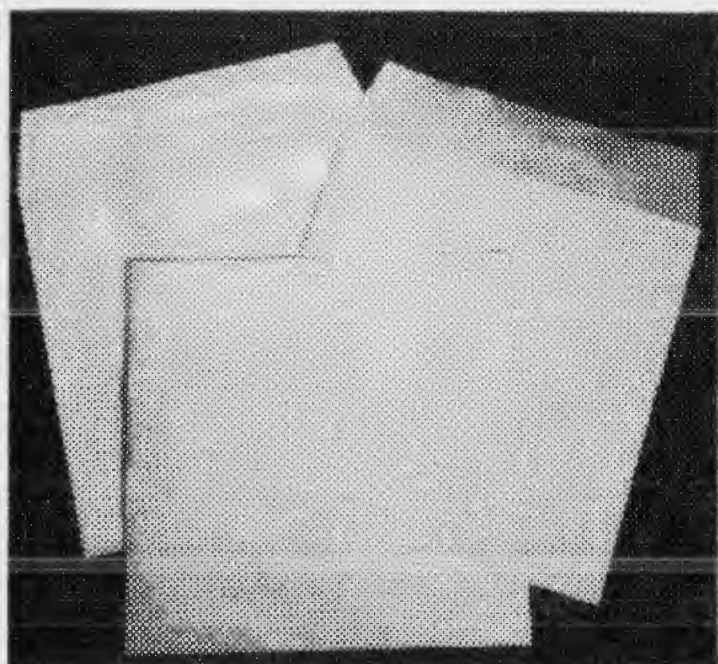
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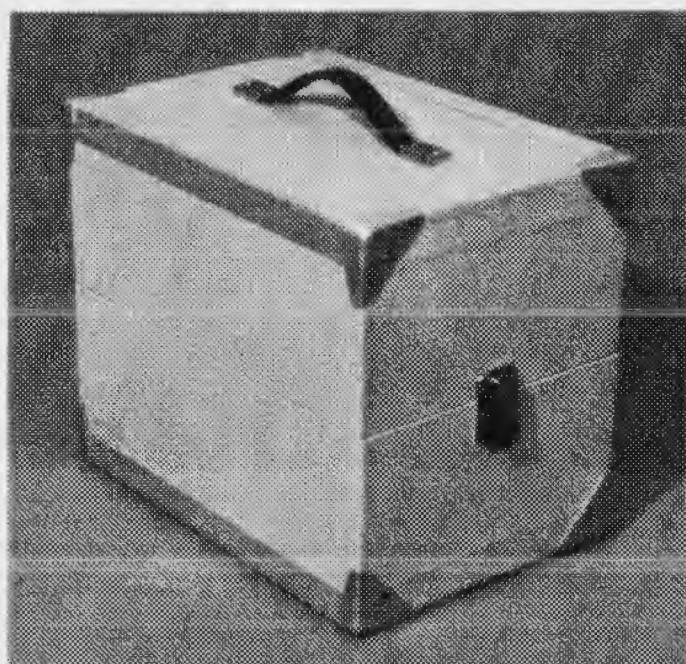
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## *A New Handbook*

*for the*

# EXTENDED BASICS (51-75)

of American Square Dancing



**A**S A MEANS OF PAVING THE WAY for a program of "square dancing for everyone", the American Square Dance Society takes another step this month with the unveiling of a new dancer's handbook. This one covers Basics 51 to 75 — the Extended Basics of American Square Dancing.

You'll find your copy bound into the center of this issue of **SQUARE DANCING**. The handbook is the result of a several year program to provide a type of square dancing to fit the need of anyone — *who would like to square dance*.

As square dancing has expanded in recent years from a relatively few terms that a dancer had to learn to a fairly complicated (sometimes extremely complicated) specialized program with more than 1,300 terms, folks began to realize that we were not all talking about "the same animal." Some people had endless time to devote to square dancing; either they were retired or had relatively few involvements that would keep them away from 2 or 3 or even 4 or 5 evenings of square dancing, workshops and club dances every week. At the other extreme, we knew that there were countless thousands who would enjoy an occasional taste of square dancing, but didn't want to (or couldn't afford to) make it the only thing in their life.

Somewhere in between there were people who would like a program that would involve them once a week; others who thought twice a month would be enough. The degree of natural intelligence, formal education or natural abilities had little or nothing to do with the type of dancing they might choose for themselves. It was strictly a choice of involvement. The person who could dance endlessly and devoted many hours to studying each new figure as it came from the caller's notes dis-

covered that he was not happy in a program where dancers did none of these new figures and sometimes faltered during an evening of dancing. The infrequent dancer, on the other hand, became frustrated, discouraged and sometimes humiliated when he tried to keep up with the high frequency dancers. Divisions between the two desires caused cliques; people getting together with others who shared their own dance ability and excluding others who might cause the square to bog down. The result in many areas has been a confusion of attitudes, a question as to whether "square dancing is fun" is a true statement or not.

In the 1960's Sets in Order gathered from all parts of the square dancing world a group of experts and made up a gold ribbon committee to study every facet of square dancing. As a result of the findings of the gold ribbon committee, which took more than two years to complete, a new concept began to unfold. To put this into action, Sets in Order became the Sets in Order American Square Dance Society and this magazine became **SQUARE DANCING** magazine.

A prime project of SIOASDS has been the development of plateaus of square dancing, designed to involve the greatest number of potential square dancers everywhere.

First came the basic program of American square dancing — Basics 1 to 50. The caller/teacher manual for this plateau was published in February 1969.

Almost three years later several groups of callers and dancers agreed on the Extended Basics Program of American Square Dancing (Basics 51 to 75). The caller/teacher manual for that plateau was published in October of 1971.

To make the picture complete, two New Basic Movement Handbooks, each to coor-



dinate with the caller/teacher manuals, have been prepared. The first, the 24-page handbook covering the Basic Program of American Square Dancing, appeared in the July issue of this magazine. This month we take pride in presenting the handbook for Basics 51 to 75, the Extended Basics Program of American Square Dancing.

It is our hope that through these caller/teacher manuals and dancer handbooks a more in-depth understanding of the activity may result. Perhaps callers and dancers will look closely at their programs now in existence and decide to create clubs built around the basic plateau and others around the extended basics plateau, as well as those geared to the workshop and "challenge" categories.

You are interested in satisfying the needs of

## AN SIOASDS SALUTE

# Callers Associations

**I**T WAS A RARE DAY for the pre-World War II caller when he ran across another square dance impresario with whom he could compare notes, exchange routines and discuss the then not too intricate intricacies of square dancing. Because few, if any, books were available to him, he'd usually count on these rare occasions to copy from another's little black notebook into his own, some pattern, bit of patter or routine to increase his own repertoire.

Today the exchange of ideas, the dissemination of dance material, the workshopping of new patterns, the lectures and classes conducted by those who have experience in the activity, are all available to those who call. The reason, of course, is because of the advent of callers associations — more than 130 of them

those who come into square dancing in your area — we are, too. You would like to see the greatest possible percentage of those coming into your beginner classes remaining as a part of the activity in the future — we would, too. In order to accomplish this, we must all, today, now, take a fresh look at what we have. If we see our areas loaded with 2, 3 and 4 square clubs in halls that will comfortably hold many times that number, let's stop wondering "where everybody went", take a good hard look at these two plateaus of American square dancing and see if they won't provide the answer.

This is not mere theory. This is fact based on the experience of more than 25 years of contemporary square dancing. If you're really looking for an answer, start looking into these two programs today.



throughout the contemporary square dancing world.

Somewhere the callers association idea got its start in communities where two or more callers got together for a Saturday morning coffee klatsch to compare notes, exchange ideas and dream about the future. In the late 1940's a number of these informal groups formed into associations and since that time almost every major square dance community has found the callers association to be an important cog in the activity.

As a means of communicating among themselves, these callers groups have played a significant role in the activity. And so it is this month, by way of saying congratulations to them, that we run an up-to-date directory of all callers associations, everywhere.

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Earl Brown, 517 Park Ave.  
Birmingham 35226

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Peninsula Teachers & Callers Assn. Bill Stone, 1409 High St. Bremerton 98310

Puget Sound Callers Assn.—Bill Metz 11310 So. Lake Stevens Rd. Lake Stevens 98258

Rainier Teachers & Callers—Harris Stockard, 1301 Magnolia Dr. Tacoma 98466

Spokane Callers League—Richard Lee Rte. #1, Chattaroy 99003

### **Wisconsin**

Milwaukee Area Callers Council Tony Berget, N56 W 14154 Silver Spring Rd., Menomonie Falls 53051

Wolf River Area Callers Assn. Bruce Busch, 2522 Barbara Ave. Appleton 54911

### **Canada**

Calgary Callers Assn.—Orval Martin 1937 28th St. S.W., Calgary, Alta.

Edmonton & Dist. Callers Assn. Ernie Power, 12035 52nd St. Edmonton, Alta.

East Kootenay Callers James Scanland, Box 11 Cranbrook, B.C.

Lower Fraser Valley Caller/Teacher Assn.—A. Bezanson, 5329 S.E. Marine Dr., Burnaby 1, B.C.

Okanagan Callers and Teachers Assn. Walter Mallach, Rock Creek, B.C.

Trail & Distr. Callers Assn. G. Brown, Box 113, Trail, B.C.

Vancouver Island Caller/Teacher Assn.—Fred Willing, 3635 Happy Valley Rd., Victoria, B.C.

S/D Callers of Manitoba Verne Parliament, 1239 Spruce St. Winnipeg

Western Manitoba Callers Assn. Harvey Robertson, Margaret, Manitoba

Maritime Callers Clinic Assn. Channing Beach, Kentville, N.S.

N.S. Callers Assn.—Don Shanks 5 Ernest Ave., Dartmouth, N.S.

Southwestern Ontario S/D Callers Harold Clark, 52 Rhonda Court St. Thomas, Ontario

Toronto & Distr. S/D Callers Assn. Bill Cooper, 1035 Henley Rd. Cooksville, Ontario

Parkland S & R/D Teachers Assn. Bill Dorton, 1580 17th St. W. Prince Albert, Saskatchewan

Regina S/D Callers Assn. Andy Nobert, 1055 Elphinstone St., Regina, Sask.

### **Overseas**

Victorian S/D Assn. Callers Advisory Panel—A. Droscher, 45 Dinsdale Rd., Boronia 3155, Australia

Callers Club of Great Britain O. V. Cannon, 26 Coleridge House, Churchill Gardens, London, S.W.1., England

European Callers & Teachers Assn. Jim Taylor, Hq. USEUCOM J-2 APO New York 09128

Ireland Callers Assn.—Tom McDaid 11 Joseph Pl. Rossville St. Estates Londonderry, No. Ireland



## ASSOCIATION PRES. SPEAKS OUT

**W**RITING IN THEIR RESPECTIVE Association publications, two different area Presidents have expressed some ideas which we felt other locales might enjoy hearing about.

The first is by Harry and Mildred Homan, President of the Central Kansas Square Dance Association and was printed in the winter quarterly issue of *Travel On*.

"When thinking about club loyalty and club enthusiasm I am wondering why more clubs do not present their banners at festivals and state events. It is part of your club; be proud to display it.

"In trying to present square and round dancing to the public, I am asking the clubs to consider an idea: A Club Flag, a replica of your club banner, with the size to be 3x5' and attached to a 10' pole.

"I would like to encourage clubs across the state of Kansas to follow this suggestion so we can proudly lead the grand march with our banner designs and colors at the Kansas State Square Dance Convention. Afterwards we can post the colors outside the auditorium and have them recognized by the public."

The second idea is by Joe and Mary Lou Lupfer, President Couple of the Denver Area Square Dance Council, and was printed in the Denver February *Bulletin*.

"Fun and Friendship is a nice phrase. We're so glad that someone thought of those words to describe the dance sponsored each spring by the Denver Area Square Dance Council. The idea, conceived several years ago, was that if new square dancers who have just freshly graduated from classes were enticed to attend a large dance and could be shown an example of the fellowship and good times had by square dancers, they might be encouraged to 'stay with it' and continue dancing for

a long time. The original thought was that an experienced couple would invite a couple who had been dancing for less than a year.

"We have somehow gotten away from that original idea. More and more couples have gone 'solo' to the dance. It seems that the main purpose has been lost.

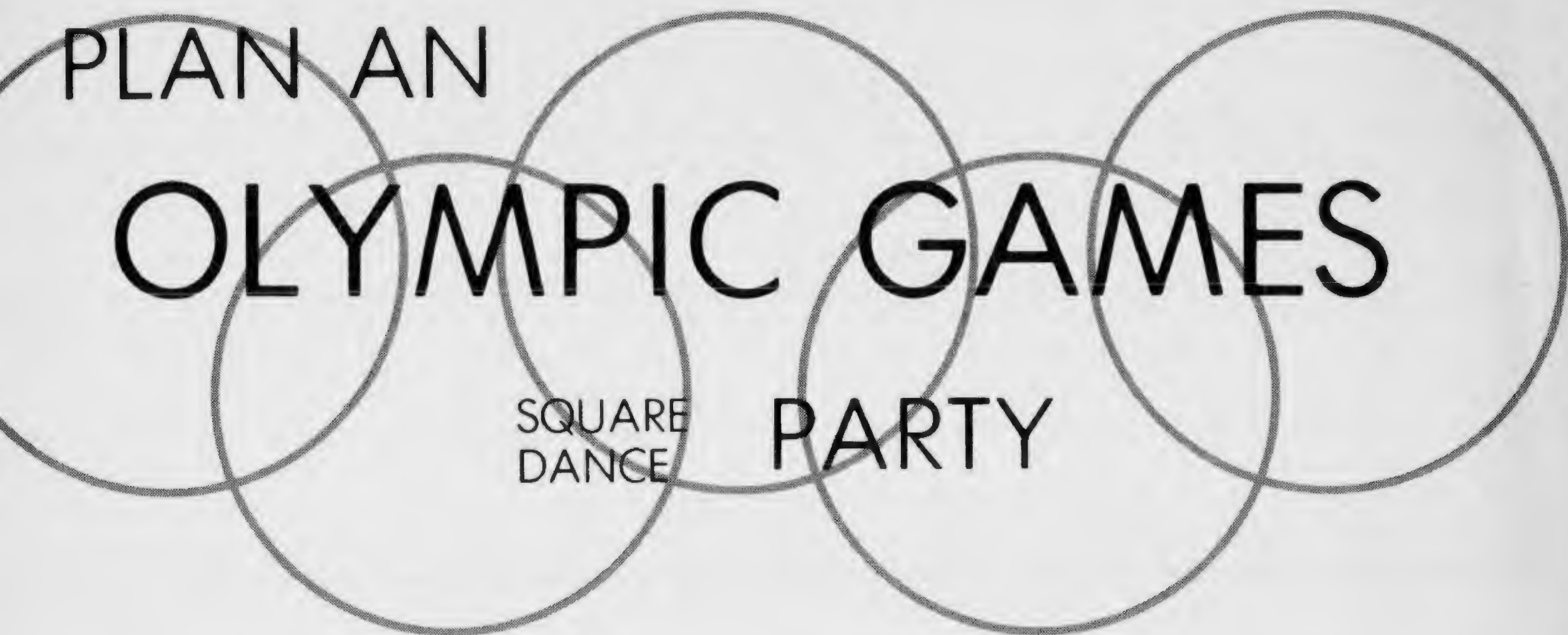
"Therefore this year's Fun and Friendship tickets will be sold in pairs only and our advertising will stress that an 'experienced' couple will be expected to buy the pair of tickets (two tickets for \$3.00) and invite a 'beginner' couple to be their guests at the dance. Surely it is worth \$1.50 to see a new square dance couple become more interested and more enthusiastic about this wonderful recreational activity."

### A CLUB BANNER

This picture of the Dixie Swingers club banner tells a colorful tale. No doubt in what part of the square dance world they dance. It's got to be the South! The activity is indicated by both the linked squares and by the masculine and feminine dancing feet. And the name of the club can certainly be read across the hall. The banner is just one indication of the enthusiasm of this club, formed just a year ago upon graduation from beginners class. Happy Anniversary!







# PLAN AN OLYMPIC GAMES

## SQUARE DANCE PARTY

**I**T'S THAT TIME once again. It happens every four years and this year Munich, Germany, is hosting the Summer Olympics. Excitement is high; space is sold out. Why not join the anticipation here in your own backyard? Plan an Olympic Party at one of your square dances. If you happen to dance outside during this summer season, so much the better; you could almost adapt your area to some of the events which will be taking place in the Bavarian capital. But even if you dance indoors, you can have some fun.

Magazine pictures, posters and banners can decorate the walls of your hall. Fly the flags of the various countries which will be represented. You might make a giant schedule of the actual events and let your members mark their choices of who will win the gold, silver or bronze medals.

Then how about some events of your own? A few you might consider are the 20,000 Meter Walk, the Discus Throw, the Javelin Throw and the 100 Meter Relay.

**The Walk:** Select your contestants. Lay out the course, either down the hall if it's quite long, or around the perimeter if you need additional distance. Give each contestant two sheets of newspaper. This walk differs slightly from that of the Olympics in that a person

must put a piece of paper down and then step on it. He then puts another piece of paper down, steps on it and retrieves the first piece of paper from behind him without stepping off the second sheet. And so it goes. Before each step can be taken, a piece of paper must be put down. The distance between each piece of paper is up to the contestant. As long as he can reach back and retrieve a sheet, he may place them as far apart or as close as he wishes. The first person to "walk" the distance in this fashion wins the gold medal.

**The Discus Throw:** Again select your representatives. Give each one a paper plate. Each person will be given three throws and his farthest throw will be marked on the floor with chalk.

**The Javelin Throw:** Javelins are represented by toothpicks; the field is a table. As with the discus, three opportunities are given with the farthest throw of each contestant marked with chalk or an erasable china-marker.

**The Relay:** Any suitable relay with four members on each team could be adapted to this event. Oranges passed from chin to chin with no hands, Lifesavers passed from toothpick to toothpick held between the teeth, etc. (See past issues of SQUARE DANCING for other relay ideas.)



Other events which might be included are the Shot Put (cotton balls), Weightlifting (suitable items to be lifted with two fingers), Running Long Jump (a one-foot hop) and so on. Obviously it's not to test skill but just to have some fun apropos to this year.

You may wish to divide your club into countries which actually will be represented and possibly even start off your Olympic Games by having a "runner" appear with a lighted candle which could be placed on the stage during the games. And, of course, appropriate medals amidst serious ceremonies to the winners!

## IDEA DEPARTMENT

From *The Caller*, published by Greater Memphis Square & Round Dance Association, comes this question/suggestion: Having trouble getting a baby sitter? In Colorado they have an organization where dancers trade baby sitting. Each member takes care of other dancers' children on nights when they are not dancing.

Now there's a useful idea for some ambitious "mother" in YOUR area!

## Square Dancing

# Q & A

*Q: In drawing up a Constitution for our newly formed Square Dance Council, we used several Constitutions from other Federations and Councils as a pattern. Most of these contained a stipulation that callers shall be members in an advisory capacity. Do you have any idea as to why this provision is made?*

*A:* Early in the square dance contemporary revival, the callers furnished the greatest portion of leadership. And so when dancer leadership began to come into the picture, it was obvious that the combination of the caller and the dancer, working together as a team, could present the best cooperative leadership available.

Today in many clubs the caller is still in a position of being "the oldest member" of that group. During his period of calling for a club, he may have seen many different presidents take office; some may have danced for only a year or two prior to taking on this responsibil-

ity. With his experience, the caller is in an excellent position to suggest and assist.

In a similar way, the caller can be of value to a Council. His continuity in the square and round dance field can offer assistance which can come only from experience. He can guide a group away from pitfalls they may not anticipate. He can present a broader view of the activity than that which the dancer may envision.

In addition a separation of caller and dancer activities can be a mistake. A caller should first of all be a dancer. He then becomes the one person who knows both what it is to be a dancer and to think like a dancer AND to be a teacher of dancers. Square dancing is a teamwork hobby and that Council or Association which works closely with the callers in the area is in the best position to help the dancers.

## BADGE OF THE MONTH



The Levis and Lace Square Dance Club of Gore, Oklahoma, was formed in 1965 and has been going strong ever since. Being a small farming and ranching community, Levis was a favorite dress for the men. The ladies, however, felt more at home in lace and thus the name was happily chosen.

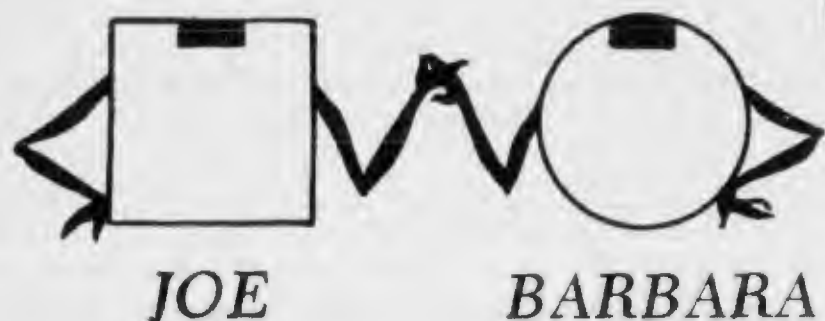
The men's badges have a dark blue background representing Levis while the ladies' badges are white representing lace. The color of the lettering of each badge is reversed.

A unique feature of the club, and one that many new square dancers have not had the pleasure of, is live music. The Levis and Lace Club still dances to live music at its bi-monthly get-togethers.



# TAKE A GOOD LOOK

a feature for dancers



*Everything happens at once for  
Joe and Barbara as they workshop  
Relay the Deucey*

BARBARA: Since the introduction of Spin Chain Thru we've been workshopping quite a few of what we call semi-gimmicks or combination movements.

JOE: To us, at any rate, this means that it's not a complete gimmick in that we learn the entire routine as in Grand Square, Grand Spin, etc. Neither is it a simple call like Swing Thru or Spin the Top where the caller needs only to give us the command and we take over from there.

BARBARA: What we're trying to say is that there's a degree of memory work on the part of the dancer, but he also depends on the caller for some continuing directions — at least we do.

JOE: One good example that we've been workshopping a great deal recently is Relay the Deucey and it starts from two parallel Ocean Waves (A). As in Swing Thru the ends turn with their adjacent dancer halfway around (B). Next the centers turn by the left three-quarters (C).

BARBARA: While they are turning, the ends who are facing out move forward 90 degrees or for what amounts to a half of a circulate and they fit right into a 6-man Ocean Wave (D) as those in the center complete their

three-quarter turn.

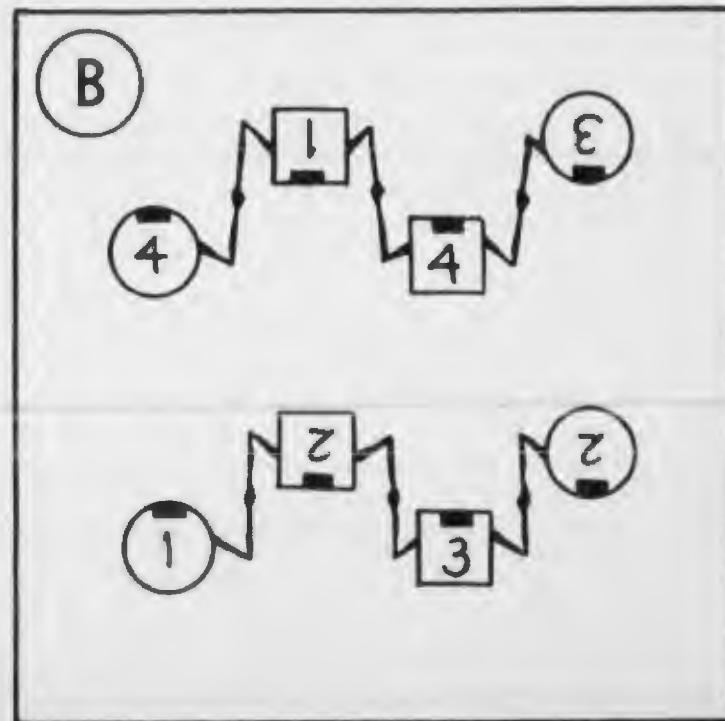
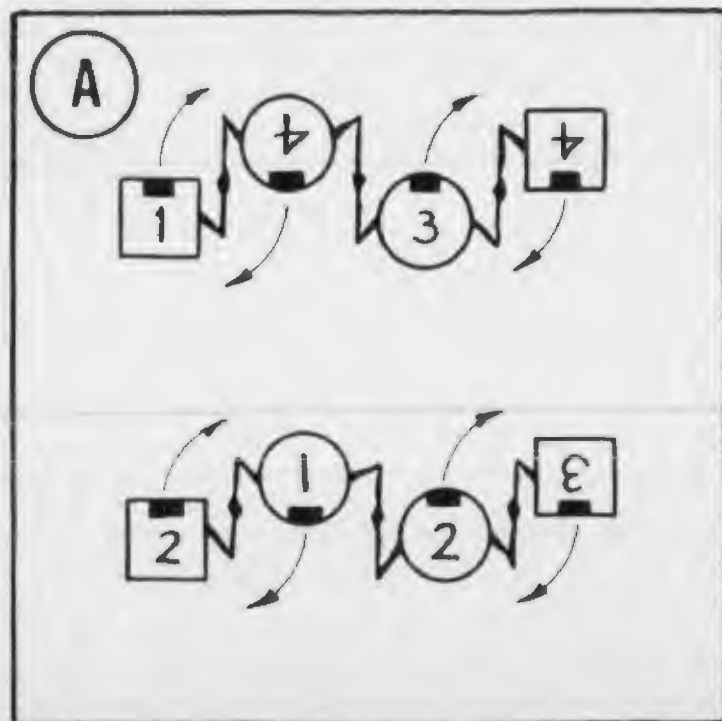
JOE: Those who had been on the ends and facing in start to circulate one and one-half positions.

BARBARA: Now back at the ranch, those in the 6-man Ocean Wave turn 180 degrees (halfway) by the right (E) and into another 6-man wave formation. Without stopping the new ends move forward to circulate one and one-half positions and those 2 loners who had been moving up all this time find themselves momentarily the ends of a 6-man Ocean Wave (F).

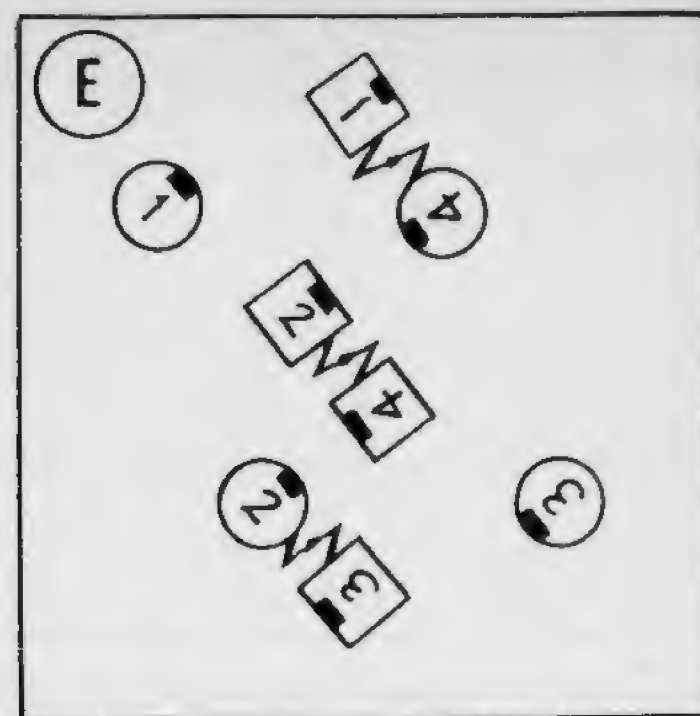
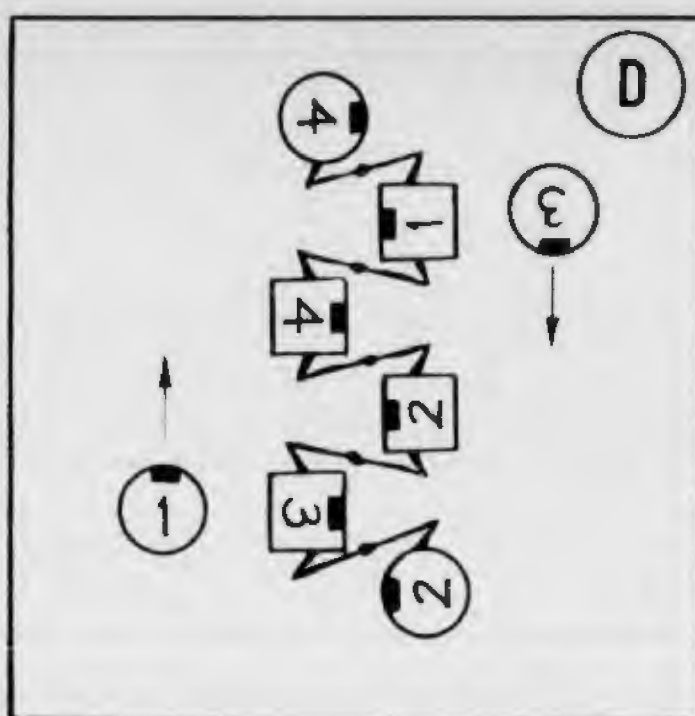
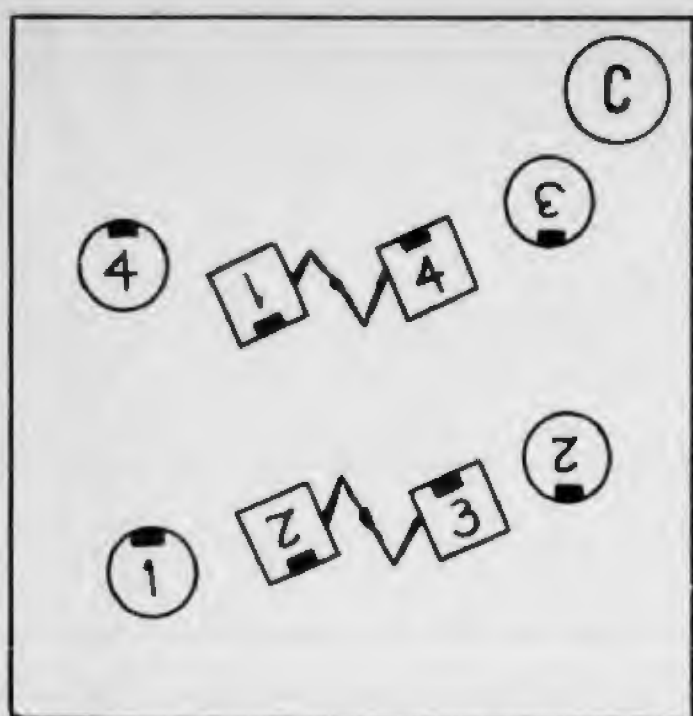
JOE: From this 6-man wave those who can turn by the left halfway (G) to end in a 6-man wave (H).

BARBARA: Now, everyone in the 6-man wave turns by the right halfway (I). Those in the center of the new 6-man Ocean Wave turn by the left three-quarters and all the others, not involved, move up (J) to form the ends of what once again are two parallel Ocean Waves (K).

JOE: Out of all of this we can only say that much will depend upon your caller and your workshop sessions. The notes we received from our caller were not nearly as helpful as the continued practice.







BARBARA: We would like to pass along these thoughts. (1) Don't rush. (2) Don't get behind. Only by moving with the music and restraining ourselves from moving too fast does a pattern of this type work successfully.

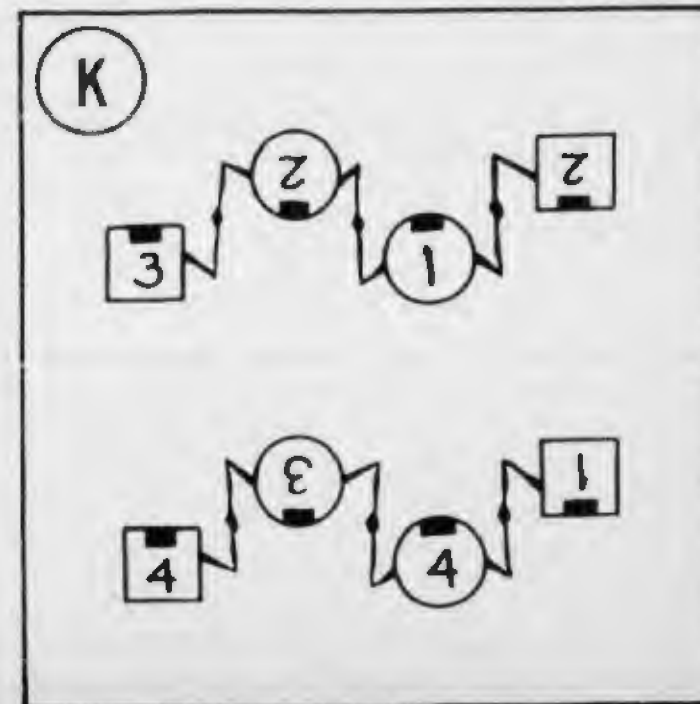
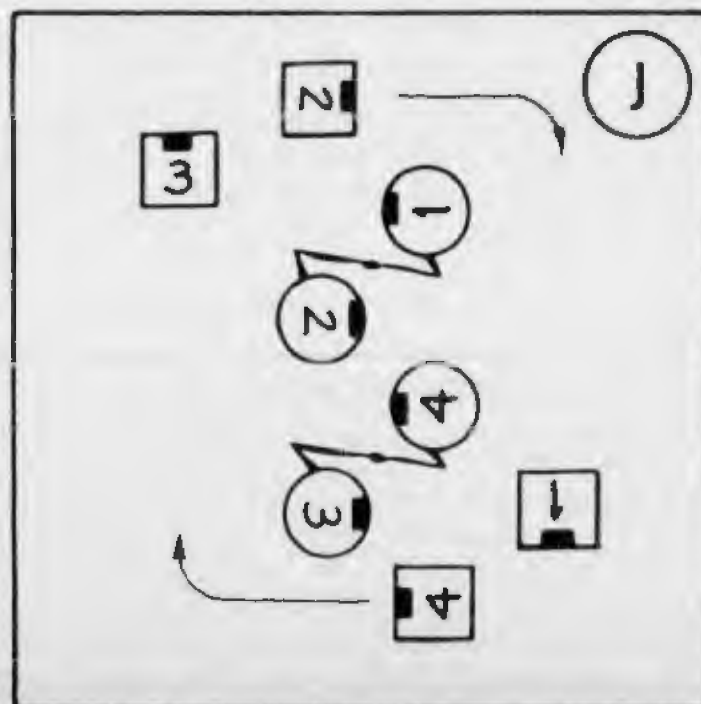
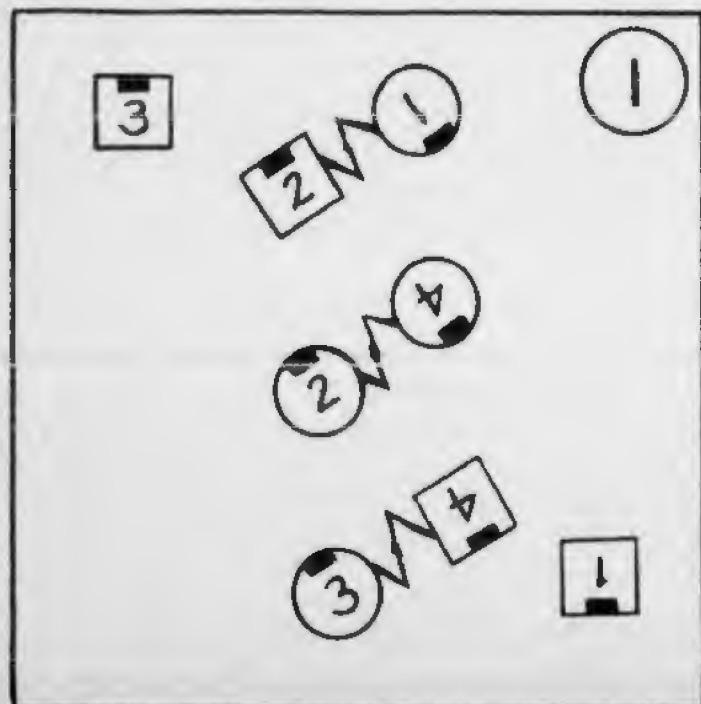
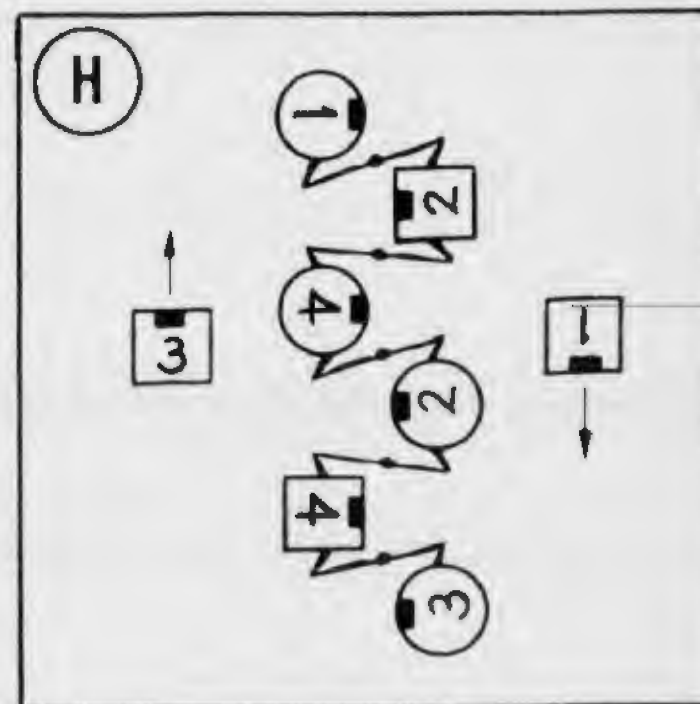
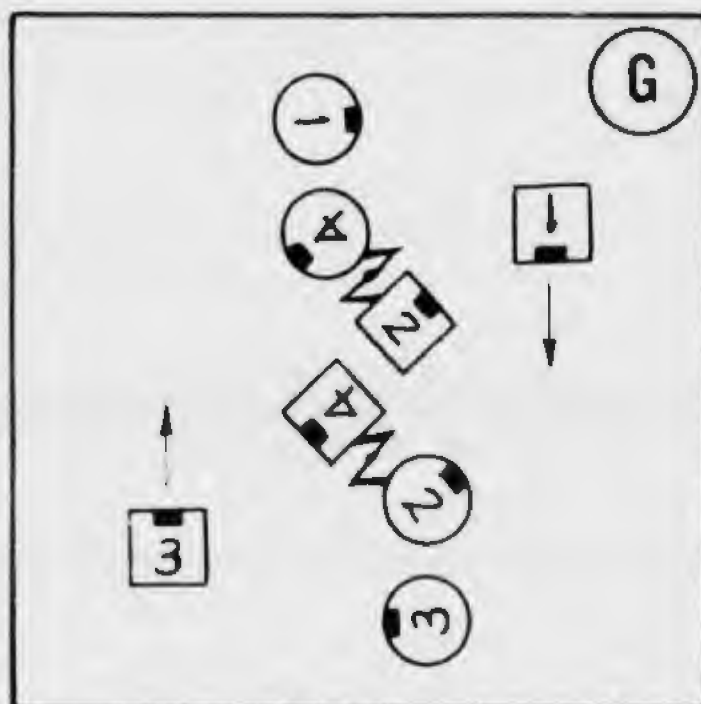
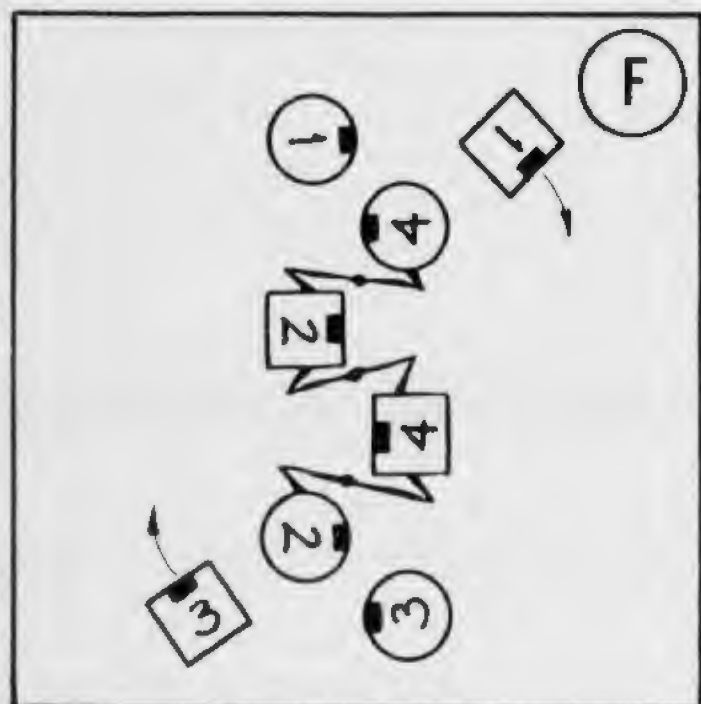
JOE: If you're ever going to panic in a square, don't do it in this one. There are many times when the people who will eventually be in an Ocean Wave with you are involved somewhere else in an arm turn or a circulate. You just have to trust that if you move steadily to the beat of the music and get to the right place at the right time, the others will do the same and you will accomplish the hoped for effect.

BARBARA: Every once in a while a new movement of this type comes along and we get considerable pleasure in conquering it. I think if there were too many we might lose interest, but something like this occasionally keeps us thinking.

### RELAY THE DEUCEY

(As called directionally by Bob Fisk, Chino, California)

Turn half by the right  
Boys left three quarters, girls move up  
Grand swing thru (or)  
Turn half right, half left  
Boys move off the end, girls move on  
Turn half right  
Girls turn left three quarters  
Boys move up





# Round Dance Teachers and Leaders ASSOCIATIONS

**I**N ANY ACTIVITY involving as many individuals as does square and round dancing, it is important that some form of organization exists to provide healthy leadership and thereby further the activity. The many associations listed here were formed for this express purpose. Their goal is to do this by unifying round dancing, providing communication with leaders in their own and other areas and serving as a "sounding board" for these leaders and dancers.

It is their wish to serve the activity and bring to others the fun and pleasure they've experienced. If you're unhappy over some aspect of the activity or you feel the need for some advice and assistance, go to your local association. In this way you will have the opportunity to make known your ideas and opinions in a free exchange with the other members and thus arrive at a conclusion which will, in most cases, be satisfactory to all.

## Arizona

Arizona R/D Assn.—Ollie Barthelmass, R/D Council of Indiana—Bob Godby  
615 W. Alturas, Tucson 85705 8026 E. 34th St., Indianapolis 46226

## California

Northern California R/D Teachers Assn.—Bob & Betty Dean, 408 Landis Circle, Auburn 95603

R/D Teachers of So. Calif.—  
Bill Bruner, 7466 Lionel  
Paramount 90723

R/D Teachers Assn. No. Calif.  
Bill Stapp, 2321 Scott St.,  
San Francisco 94115

San Diego R/D Instructors  
Bea Adams, 1676 Chatsworth Blvd.  
San Diego 92107

## Colorado

Colorado R/D Assoc.  
Owen Milman, 9150 E. Center Ave.,  
#11-D, Denver 80231

## District of Columbia

R/D Teachers Council of Wash., D.C.  
Dottie Heatwole, 6800 Melrose Dr.  
McLean, Virginia 22101

## Florida

Gulf Coast Evaluation Board  
Harold Eicher, 4865 Tri-Par Dr.  
Sarasota 33580

R/D Council of Florida  
K. O. Williams, Rte. 1, Box 33X  
Titusville 32780

## Georgia

Dixie Fed. R/D Council  
Audie Lowe, P.O. Box 626  
Quitman 31643

## Illinois

Chicagoland R/D Leaders Society  
Otto Seidelman, 606 2nd Ave.  
Aurora 60505

## Indiana

R/D Council of Indiana—Bob Godby  
8026 E. 34th St., Indianapolis 46226

## Iowa

Central Iowa R/D Teachers Assn.  
Paul Tinsley, R.R. #2  
Ottumwa 52501

## Kansas

Kansas R/D Assn.—Stan Andrews  
5501 W. 85th Terrace, Overland  
Park 66204

## Kentucky

Kentuckiana R/D Council  
John Ballwey, 229 Hemingway Rd.  
Louisville 40207

## Louisiana

Greater New Orleans R/D Teachers  
Carl Bruning, 5350 Charlotte Drive  
New Orleans 70122

## Massachusetts

Accord R/D Leaders of N.E. Mass.  
Paul Channel, 39 Charnock St.  
Beverly 01915

New England Council of R/D Teachers  
Assn.—Tom Potts, 27 Fenno Dr.,  
Rawley 01969

Western New England R/D Assoc.  
Frank Burzdak, Furrowtown Rd.  
Westfield 01085

## Missouri

Mo. State R/D Assn. Inc.  
Al Woker, 47 S. Floridale  
St. Louis 63135

Mid-A.R.D.T.A.—Lloyd Booth  
3524 Sherman Dr., Independence  
64055

## New Hampshire

New England Council of R/D Teachers  
Tom Potts, 27 Fenno Dr.  
Rawley, Mass. 01969

## New Jersey

Northern N.J. R/D Leaders Council  
Doc Tirrell, 3 Churchill Rd.  
Cresskill 07626

## Ohio

Miami Valley R/Dancers  
Eddie Boehringer, 37 Marathon  
Dayton 45405

## Oklahoma

Okla. R/D Assn.—Paul Gravette  
2612 W. Park Pl.,  
Oklahoma City 73107

## Pennsylvania

Dance Leaders of Delaware Valley  
Ada Rogers, 784 W. Manatawana  
Ave., Philadelphia 19126

## Rhode Island

Rhode Island R/D Council  
Bill Calderone, 239 Olney Arnold Rd.  
Cranston 02920

## South Dakota

Black Hill R/D Assn.  
Ernest Schleuning, Rte. 2, Box 15  
Rapid City 55701

## Tennessee

Dixie R/D Council—Jerry Pierce,  
3412 Portsmouth Dr.  
Birmingham, Ga. 35226

## Texas

Texas R/D Teachers Assn.  
Arthur Leslie, 302 Waverly Dr.  
Corpus Christi 78412

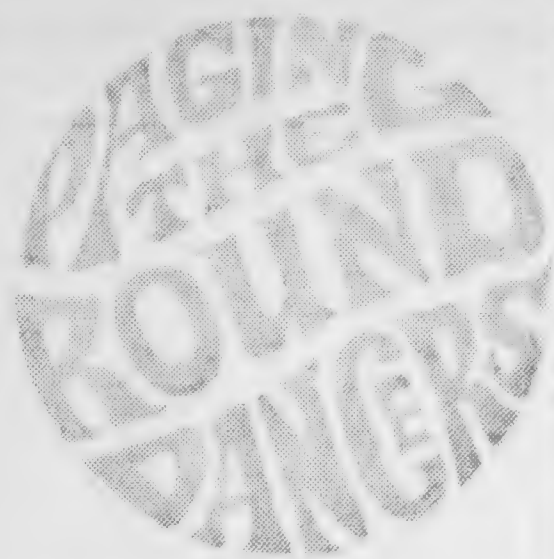
## Canada

Winnipeg R/D Teachers Council  
Bob Ritch, 120 Imperial Avenue  
St. Vital, Manitoba

## International

IRDC—1676 Chatsworth Blvd.  
San Diego, Ca. 92107





*Lou and Darlene Fair, Delphos, Ohio*

**L**OU AND DARLENE FAIR hail from the "Buck-eye" State. Somewhere in Ohio you'll find 30 North joining 30 South and that's where Delphos and the Fairs will be. They are avid square and round dancers. That's true! But if you ask Darlene if dancing comes first in her life you'll hear, "Yes . . . after being a wife, keeping house, taking care of Lou's mother, being president of the Presbyterian Women's Association, Junior Girl Scout Leader, Gardening, Sewing, and taking care of three dogs."

Lou is employed as a cost accountant and after a day at the plant he claims the Fairs just sort of goof off. But that's not true! They are leaders of two round dance clubs and active members of a square dance club where

they coordinate squares and rounds. They have taught at least one beginners class each year. And this year they have added working with the "youngsters" at the Lima Senior Citizens Center.

Members of the Lima Area Callers Association and Area Council of Square and Round Dance Clubs, Darlene is editor of "Square Hi-Lites" and Lou is treasurer of the state federation of clubs. The Fairs take an active part each year in festivals and workshops in Ohio and surrounding states and the state and national conventions.

Closest to their hearts is the Harvest of Rounds, Lima's largest round dance festival which is held each year. Their dream of bringing a large portion of the round dancers in the state together for one big affair has come true.

Lou and Darlene are quick to give credit to the leaders and dancers who have been of such help to them. "If we are smooth dancers, good teachers, and can help others share our dancing pleasure, we owe it all to our round dance teachers, Joan and Harold Deafendefin." They acknowledge helping hands from a lengthy list of individuals, and last but not least, their round dancers and dancing friends. "These kids really make it all possible and most rewarding."

a tribute to a wonderful person

## the Caller's Wife

**T**HERE'S NO DOUBT that without the gals, square dancing just wouldn't be what it is. And one gal who's a special part of the activity is Sir Caller's Lady, his wife. We turn the spotlight this month on all such ladies as we represent them by comments of and about three of their counterparts. We hope these viewpoints will give you an added dimension of insight into the life such gals lead.

A Tribute to Blanche by Gordon Nuttall (on behalf of all dancers) appearing in the January 1972 *Squares & Rounds*, Official Magazine of New Zealand.

"We hear so much in overseas' publications

just how important a caller's wife is and those who know the Shepherds have found out just how well Blanche fits into the scheme of things . . . A tremendous amount of preparation work has fallen on Blanche's shoulders . . . hours of practice on the kitchen floor perfecting a new round for presentation to dancers. She may not be feeling on top of the world but the same friendly smile awaits all who attend. During the evening she will speak to as many dancers as possible and will probably have been a man and a woman so many times she will wonder if she is 'Arthur' or 'Martha' . . . Blanche has an extremely high standard



of dress and is always ready with suggestions to help the ladies with some new creation . . .”

Editorial by Chris Vear appearing in the December 1971 *Chatterbox*, West Germany.

“How’s this for a schedule? Monday: Rise 07.30, start work 09.00, no lunch break, quit work 17.00, go home, cook, clean, shower, change, be at beginners class by 19.45, help with class, go to after party, home 24.00. Tuesday: Same as Monday but leave earlier as class is further away. Wednesday: Same as Tuesday but club night. Thursday: Same as Wednesday but no evening dance so clean house, type magazine, answer mail, do laundry. Friday: Same as Thursday but go to club dance. Saturday: Cook, wash, type, pack clothes for overnight, go to dance somewhere, after party, after after party. Sunday: Drive home, clean house, watch television . . . This is not a typical caller’s wife’s routine. It is this caller’s wife’s routine. Who gets the sympathy? The busy caller, of course. People are always

asking me how I maintain my schedule. I don’t even know what my schedule is. Ruthie keeps the date book, the accounts and me well fed . . . Your caller’s wife has a schedule similar to it so don’t limit your thanks and your sympathy to the man behind the microphone. Pity his hardworking spouse and if she doesn’t look the life of the party ALL the time, it could be that she’s just relaxing her facial muscles because she hasn’t time to relax anything else!”

Call Me Lucky! by Glorie Shirley in the March-April-May 1972 *Mike and Monitor*, published by the National Capital Area Square Dance Leaders Association.

“I’m a caller’s wife. With this goes some mighty nice benefits. I receive accolades on the love of my life; my faults are tolerated with extreme good humor by the square dance world; and I have the opportunity to sample some of the finest gastronomical delicacies that you gals can set forth—and that’s only the be-

*(Please turn to page 84)*

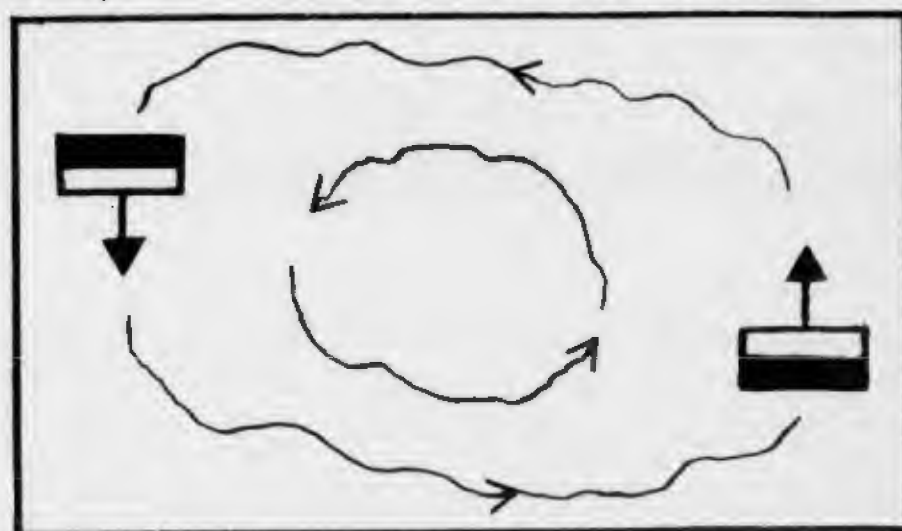
## Comfortable Dancing—during the Hot Spells

Although summer is waning in some parts of the nation, in California dancers can still look forward to another two and a half months of fairly hot weather. The following “helpful hints” about the placement of fans for maximum cooling benefits, which were sent in by Clarence Larson of San Diego, California, may still aid dancers in areas where the hot weather continues into the month of October.

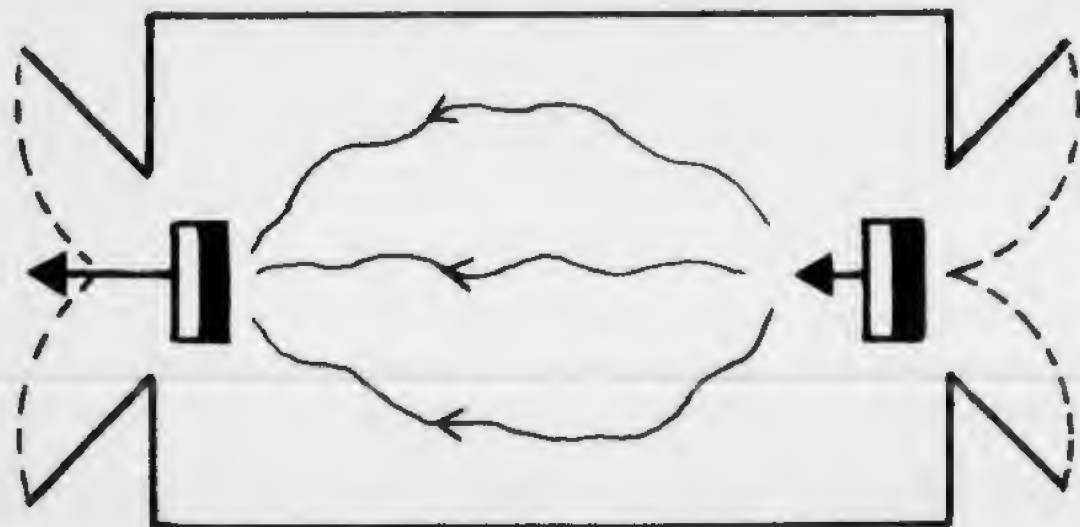
For a room with two outside doors and two fans, if both fans are placed to bring outside air into the room they will be working against each other. With one placed to bring the fresh air into the room and the other placed to exhaust the air, the air within the room will be changed as rapidly as the capacity of the fans will permit. If there is a breeze outside, the

fan on the windward side of the hall should have the fan bringing air into the hall.

Two fans used to circulate air within a room should never be placed facing each other, even if on opposite sides of the room. They should be placed in opposite directions so that air started in motion by one fan gets an added push by the second fan. For maximum effi-



ciency, fans should be aimed to blow air parallel with the dance floor. With additional fans, various combinations can be worked out to move air in and out of the room as well as to circulate the air inside. Let’s hope that the person charged with the job of placing your fans on a hot night will place them as efficiently as possible so that you can enjoy “hot hash” without melting in the heat.





# • Chapter eighteen

## *Callers Guidelines*

*By Jim Schnabel, Alexandria, Virginia*

**I**T'S NOT HOW YOU PLAY THE GAME, it's whether you win or lose." The caller who follows that legendary maxim of the nameless professional athlete is going to find himself "in a heap of trouble." Because in square dancing, and most particularly in square dance calling, it is how you play the game that counts. Playing the game fairly, honestly, and openly is as important to a caller's success and ultimate satisfaction as is his skill in choreography, his diction, or any of the other technical aspects of square dance calling. Call it attitude. Call it philosophy. Call it what you will. There is an elusive, almost ineffable quality behind every successful caller which complements his technical skills and abilities. Lack of this quality can lead to mediocrity or to failure as a caller. It is important then that every aspiring caller engender this quality by fostering the proper attitudes, and from these evolve his own personal set of guidelines to follow.

How do you do this? You can start at the beginning by taking the time to analyze frankly, and without self-delusion, your real attitudes toward square dancing, toward square dancers, and toward your calling peers.

Do you see yourself using square dancing as a convenient vehicle on which to ride to fame and fortune? Or do you see yourself privileged to be involved in a serious leadership role in an activity capable of bringing great, lasting pleasure and enjoyment to thousands of people? Do you see yourself as a gift to square dancing, about to set the entire movement on its ear? Or do you see yourself as a fairly normal square dancer, possessing some leadership talent and calling potential, who with a little luck and thousands of hours of hard work and self-discipline and sacrifice, may just be able to contribute a measure of something worthwhile to the movement?

How do you relate to the dancers you already know or those for whom, hopefully, you will call in the future? Are they pawns to be used? Are they merely paying customers who will swell the gate receipts and charge forth to sing your praises in order to attract ever greater numbers of admirers for you? Or do you view dancers as real, live, breathing, thinking people, intelligent human beings actually granting you a privilege by spending their time and money to dance to you because they feel you have something to offer? Do you see each dancer as an individual to be considered and treated with respect and courtesy?

How do you see yourself in relation to the other callers in or out of your area? Are they only competitors, out to put you down at every opportunity? Are they jealous, deceitful fellows of whom you must constantly be wary and suspicious? Or do you see other callers as people like yourself, men or women with a talent for the craft who are doing their best for square dancing, who will help you if they can and with whom you should cooperate and in turn help if you can?

Obviously the above questions are loaded. No one is going to be that black and



white on any matter. If you were honest you'd probably find yourself somewhere in the middle. Of course, you have pride in your ability and of course you hope to gain some personal benefit from calling. Of course, you hope to have the dancers support you. Of course, in a sense you will be vying with other callers. But in the overall view, if you find yourself tending more to the negative than the positive side on these questions then you are well advised to start making some mental adjustments, to clean up your attitude and to let it show through in your reactions to square dancing, to square dancers and to other callers. Because you will be judged by dancers and by other callers as much on your attitude and how you play the game as on your driving beat or velvet voice.

Here are some fundamental matters to consider in formulating your guidelines. Take the matter of *arrogance*. Arrogance is unbecoming in anyone. It is especially unbecoming, and detrimental in a caller. Be aware of this always. If you detect in yourself even the slightest tinge of arrogance toward anyone, in your manner, in your voice, even in your thinking, squelch it. Reach for a handful of humble pills. Arrogance is a habit that can be broken. It will hinder and suppress your potential and alienate those on whom you must depend.

Nor do *impatience* and *irritation* have a place in a caller's repertoire. As a caller you will face situations which are fertile breeding grounds for impatience and irritation. But remember this always. Just as no one loves a loser, so no one loves an angry, irritable caller. If your equipment has broken down in the middle of the dance or if bad weather has cut your attendance in half, don't take it out on the dancers. Grin. Chuckle. Think of a funny joke. But at all costs keep the irritation and asperity off your face. Keep it out of your voice. In fact keep it out of your mind. Microphones magnify. And believe me, if you ever explode and show your temperament over a microphone you're a dead duck. Nothing will turn off a floor faster. On a personal note, if I may be permitted, many years ago I made the mistake of speaking sharply to my wife over the mike before a group of dancers for whom I had called many times. The effect was chilling and instructive. The crowd's reaction was immediate hostility toward me. So I have never done that since, even on the night she forgot to put my records in the car.

### **Cheerfulness Breeds Cheerfulness**

Cultivate a habit of cheerful thinking and you won't have to worry about creating a cheerful appearance. One of the worst things a caller can do is carry his petty personal problems to a dance. If you've had a hard day, if your dog has bitten the mailman, force it out of your mind, at least during the dance. People come square dancing to relax and to forget the petty annoyances and worrisome troubles of their daily routine. If you walk in carrying a long face and a bag of sad stories they'll be reminded of the very woes they came to forget and instead of a happy, swinging dance you'll end up with a pretty grim and pedestrian evening. The plaintive tone and woebegone, hangdog look have no place on the caller's stand. The gay and carefree manner may not be easy to achieve when you've got worries on your mind, but you'll be surprised how a little lively music and a great big smile, simulated or not, can help to achieve it.

Closely related is the matter of your physical well-being. "The show must go on" was a great motto for vaudeville. But not for a caller in ill health. If you are under par to the point that you cannot give the crowd your very best, admit it. Don't drag yourself out in front of your dancing friends pale, wan and pathetic.



You'll do yourself more harm than good. And you certainly won't be able to give the crowd the kind of dance it deserves. Martyrdom for martyrdom's sake may gain you some sympathy but it won't win you any points as a caller. So if you can possibly do so get a replacement. Even if it is necessary to postpone the dance, if you're under the weather to the point where it shows, stay off the stage. There will be another day.

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*ABOUT THE AUTHOR: At the present time Historian for the Joint Chiefs of Staff, Department of Defense, Jim Schnabel is the author of a book entitled "The Korean War—Policy and Direction" which is scheduled for publication sometime this month. He was the first editor of Mike and Monitor, publication of the Washington (D.C.) area caller's group and has written a number of interesting and provocative articles for SQUARE DANCING magazine. He is still active in the calling field, calls regularly for four clubs and teaches a beginner class each year. Jim and his lovely wife, Elaine, make their home in Alexandria, Virginia.*

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One of the most effective keys to a small following is favoritism. If you are keen on calling for a tightly knit little group of select people be sure and play favorites. Be as partial as you can. Afford special treatment to those people to whom you are personally most attracted. At your dances single them out for particular attention as openly as you can. Call the movements that they prefer and make a point of saying so over the mike. Have them come up close to the stage so that everyone will know what you're doing. During the breaks wander off in a corner with your special few and laugh it up. In this way you will soon be able to reduce the size of your clubs and classes. On the other hand, of course, if you want to grow as a caller and bring enjoyment to as many dancers as you can, be impartial. Treat everyone alike. Spread yourself out a little and talk with everyone. Call for the entire floor. Take an interest in all of those who dance to your calling. It is possible to have lots of friends instead of just a few. It's up to you.

There is no purpose here to intrude into the field of square dance instruction techniques and methods. But attitudes, yes. First be warned that learning dancers are even more sensitive to a caller's attitude than are more experienced dancers. Chances are good that you are one of the few live honest to goodness callers they have ever seen, much less talked to. They may even be slightly awed by your august position, by your shiny microphone and imposing voice and your obvious vast fund of square dance knowledge. Don't let it go to your head. The worst thing in the world for any caller is to adopt a superior attitude to his beginning dancers. So when you step up in front of that class be sure that you realize fully and keep in mind constantly that your purpose is not to impress them but to teach them. Some of them are nervous and skittish, afraid they will make a poor showing. Your attitude should show that you have an intense desire to teach them. You should never, never show irritation or impatience even when you are slowly going out of your mind watching some of the slow learners learning slowly. The point is that they are learning. Do not scold. Encourage. Treat it lightly. If Johnny Leftfoot is turning the wrong way it is not the end of the world.

**"Callers Guidelines" continues next month  
in Chapter Eighteen of the Callers Text.**



# THE FRONTIER DANCE



By Robert Lee Cook, Boulder, Colorado

## The Great Revival

THE MUSICOLOGIST LORD BURNEY, writing in Rees' *Cyclopaedia* in 1805, said (among other things): "Waltz: The verb *waltzen*, whence this word is derived, implies to roll, wallow, welter, tumble down, or roll in the dirt of mire. What analogy there may be between these acceptations and the dance, we pretend not to say; but having seen it performed by a select group of foreigners, we could not help reflecting how uneasy an English mother would be to see her daughter so familiarly treated and still more to witness the obliging manner in which the freedom is returned by the females."

From this to the heyday of the Strauss boys in Vienna took only a few decades; and in a few more decades the Waltz, along with most other American dances including the square dance, had become so slow, so dull, so measured and ponderous that it was near death on the far Frontier. What nearly killed it? What revived it? What is its future?

Progress nearly killed the Frontier dances. As Americans became more mobile (thanks to the Tin Lizzie, trains, and growing population) they developed a new and unsettling trait: Sophistication. Even before the boys had "seen Paree", there were increasing temptations toward change in the towns and cities of the West. The old isolation in which the dances had thrived was vanishing. People moved about more; the young chafed to experience new things. The elderly sat pat on their hip pockets and declared that the new generation was bound straight for perdition, did the old dances slower and slower until the new generation—if not bored to perdition—was bored into

conniptions by them. World War I, the Jazz Era, the Charleston, the Black Bottom, the Lindy Hop—all these things helped to push the old time dances out of popularity. A trend toward new modernism and social progressivism put down many of the old folk-beliefs and customs. Except in the more isolated places, the old dances were being done mostly by the older folks and would die surely and predictably as the old folks would die. Nothing but the impossible could save the old-time dance, and the impossible did it: a combination of the Great Depression and the Dust Bowl. These two fearsome and impossible conditions brought a reprieve to the dance and made the Great Revival possible.

The whole history of the square dance is chiefly one of sociology and economics, and the warped socio-economics of the 1930's not only furnished an atmosphere in which the old dances could re-green and grow again but also made a great portion of the population again receptive to them. The greatest single response of Americans to their adversities was a resurgence of self-reliance, for there was no money with which to purchase escape and entertainment, nor any of the expensive forms these things had begun to take in American culture. Deprived even of the means of seeing a weekend movie, people turned more and more back to the old traditions and skills. Homemade music, singing and dancing (and homemade beer!) became as common as they had been in 1900. Various government programs made possible the formation of skills and crafts centers, brought about a revival of folk-crafts and handwork. We were urged to turn back to the



earth and simplicity which had nurtured us—indeed, there was nowhere else for us to turn. We had a great sense of loss, both of identity and direction, and—modern institutions having failed us—we yearned to return to the simple, reassuring, basic paths of our pioneer forefathers. With our national pride shattered, we sought for what one of my neighbors called “a return to the spirit of ’76,” a return to the self-sufficiency which once had been American bedrock.

Like all other social things, the Dance needed leadership and direction, and—as if in response to this urgent need—a man in Colorado undertook what was to become the keystone of the Great Revival of the American Folk Dance. His unflagging curiosity about everything human and historic led Lloyd Shaw from European folk dances into researching the old American dances. He had a gusto and enthusiasm for life and people unmatched by any I have since encountered and, having flung himself into the old American dances, led first his region of Colorado and then the nation itself headlong into a lusty, happy, foot-stomping medley of *Turkey in the Straw*, *Devil’s Dream*, and *Lop-Eared Mule*. His enthusiasm was contagious, his leadership irresistible, the happy timbre of his calling and laughter a sound for which Americans were hungering. More than merely leading America back to the dance it had nearly abandoned, he instilled a growing knowledge and pride in our Frontier heritage, enjoying a degree of achievement which few others would ever know in those troubled years, or in the troubled years since.

History books, concerned with more ponderous and pedantic matters than folk-joy, have tended to overlook the revival of folk-art and folk-dance during the Depression. Let this history and this historian (as a first-hand wit-

ness of the phenomenon) go loudly on record in my belief that Pappy Shaw was one of the more positive and more successful elements in the whole long slow process of America’s re-discovery of its native self.

What did he do? In a tiny school in a small western town he unearthed, breathed new life into, and made contagious all the simple joys and magics of the Frontier Dance. At first locally and then, as he took us country kids on dancing tours from coast to coast, he re-awakened America to simple and precious things they had misplaced. He revived the pioneer pride and orneriness which Americans had tried to hide; he reintroduced honesty of simple enjoyment to a nation jaded by excesses of the artificial.

And it all caught on. From coast to coast people began to re-dance the old dances. The Parks Commission of Chicago began a massive program of dancing. From Berkeley to New York people revived one of the more genuine basics of our mostly borrowed American culture. Square and round dancing spread and flourished, moving out from obscure little gym class activities into the glow of townwide, citywide, statewide, nationwide doceydoes, grand right and left, and promenade home.

Herb Greggerson was on the road in the Southwest, teaching those fine Texas quadrilles which he would teach us Cheyenne Dancers in Colorado Springs in 1940, passing along the fine little Texas “hitch-step” which still influences my dancing, and bringing from Texas those classic calls which are still part of my caller’s repertory in 1972.

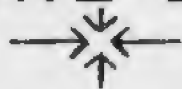
By 1940 and 1941 the whole nation was dancing, and the square dance—for the first time in its entire history—could be called a “national” dance. The American folk dance was reborn and took on its properly national form, and soon it would change again.

## Coming Next Month

After a summer of “unusual” issues with the unveiling of two new basic movements handbooks and the necessity of temporarily omitting some of our regular features, SQUARE DANCING *should* be back to “business as usual” with the September issue. NEXT MONTH we’ll start the idea planning for new classes, recruiting class members, and getting the new Fall square dance season off with a “bang!” Of course, there’ll be the Style Lab once again, Take a Good Look, and the Guide to Smoother Dancing, which have had their vacations this summer. Square Dance Diary, a new directory, and some other dandy features will also usher in the new season, so get ready, there are some fine issues in the making — Editor.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## **New Zealand**

In April Christchurch square and round dancers held a special One Night Stand to raise funds for the Intellectually Handicapped Children's Society at the Christchurch Day Centre. All local callers participated and over 2,000 tickets were sold for the event.

—Art Shepherd

## **Wisconsin**

Planning an August vacation? How about making it "La Crosse for You in 1972"? This is the theme for Wisconsin's 14th Square Dance Convention. A variety of activities are planned for your enjoyment, housing is available in the area as well as camping facilities. The dates are August 11-13 and the place is the Whitney Center of Wisconsin State University in La Crosse. Contact Jim and Elma Albitz, 202 North Oak Street, Onalaska, Wisconsin 54650.

## **Nebraska**

The fourth annual "Red Garter Starter" dance sponsored by the Papio Prancers will be held on August 26 at St. Columbkille Church Auditorium in Papillion, Nebraska. Callers Jerry Hesterwerth and Keith Evans will be on hand for the calling, lunch will be served, and entertainment will follow the dance.

—Dick and Jan Brown

## **Texas**

Hollywood has come to Houston! Norman Merrbach of Houston got up three squares in the Houston-Galveston area to be in the movie "The Thief Who Came To Dinner" directed by Bud Yorkin (director of "All In The

Family"). Ryan O'Neal was the BIG star along with Norm Merrbach, Jim and Frances Lanier, Jerry and Barry Medford, Dorothy Hedges, Bob Baier, Sr., Jessie and Bernie Patsko, Mel and Lee Anderson, Cliff and Diane Morse, Betty Thompson, Joe Baimbridge, Delia and Ben Ellis, Margaret and Carl Morley, Mike and Stephanie Kelly, Jerry and Gail Jamail, Art and Ruth Margulis, Happy Todd, and Norma Hodge. These square dancers tried to teach the Hollywood Swingers how to square up and grand right and left with Norm Merrbach at the mike calling to the music of a live, hard rock band! It was a lot of fun and a big thanks to Norm Merrbach, producer of Blue Star records, for making this event possible. It was an experience to write home about. Watch for the movie — it is to be released sometime in 1973.

—Jim Lanier

Camping Squares of Texas will hold their State Camp 'N Dance Fall meeting in Waco on August 25-26. Campers may obtain a book containing camping information by writing to the Texas Highway Dept., Travel and Information Division, P.O. Box 5064, Austin 78763.

## **Georgia**

Next month is the time for the 8th Annual ORA Fall Roundup. The event will take place at the Bell Municipal Auditorium in Augusta on September 16.

## **California**

At the 1972 California State Square Dance Convention held at the Anaheim Convention Center on May 19-21, the Grand Prize Ford Mustang was won by Butch Carr of San Francisco. Other winners in the drawing included T. E. Doss of Buena Park; Lewis Csete of Sunnyvale; Louise Ploharz of Clovis; Dorothy Clawson of Bellflower and Ray Allard of Los Angeles. Approximately 8000 square and round dancers attended the affair. Barbara Ames of the Central California Square Dance Association was crowned queen at a ceremony conducted by Duchess Domrose. One of the most heart warming sights was the exhibition by the blind square dancers from the Braille Institute under the very capable direction and guidance of caller Marlin Hull.

Sponsored by the San Joaquin Valley Square Dance Association, the 6th Annual Fun Festival will be held at the Stockton Civic Auditorium on Sept. 22, 23 and 24. Callers participating will be Jerry Helt and Bob Fisk, Forrest



and Kay Richards will handle the round dancing.  
—Mary Seward

### Ontario

Canada's Capital held it's 18th Annual Jamboree on April 22 under a new roof and with a new format. Nearly 1100 people participated in a most enjoyable afternoon and evening session of dancing under the calling and instruction of 24 callers and round dance leaders from the Ottawa Square and Round Dance Association at Algonquin College in Ottawa. Such a facility had not been available to the dancers until now and it is hoped that this might be a breakthrough for hosting greater numbers of dancers, not only in and around the local area, but from the distant parts of the globe as well.

—Norm Wilson

Barrie's 4th Square Dance Promenade was a complete success with 107 squares of dancers in attendance. Proceeds from the affair will go to the Barrie Sheltered Workshop which is presently under construction.

### Ohio

At the third annual Springtime Square Dance held in Miamisburg in April, a new club, "The Jerry Helt Fan Club" was organized. Jerry Helt was presented a scroll and over 200 charter members pinned on their new badges. Jerry reciprocated with the proposal that the club not remain an egocentric one but be put to work to support the charity of his choice, The American Cancer Society. The proposal was well received. The purchase of a badge and a donation to the Cancer Fund will make you a member of this club and one or more benefit dances each year are being planned with all proceeds going to this charity. "Support the Jerry Helt Fan Club with a donation to fight cancer."

The Buckeye Squares of Mentor are again in the process of planning their annual Western Party to introduce square dancing to the non-dancers in the area. It will be a fun evening as always — colorful, friendly and lots of good food. This year the event will be held on September 28 at Broadmoor School.

—Jeanne Neal

### Spain

Zaragoza is located about 200 miles Northwest of Madrid and two couples of square dancers felt that it was time for them to have a square dance club. The Rayberns and Malloys got together and found 9 other willing

candidates, solicited the aid of a caller 200 miles away and started lessons. The caller drove 400 miles round trip in one day (Sunday) for 10 weeks. Since their graduation the Zaragoza Zapatoes formed a club, elected officers, chose a banner and badge, and continue to dance. Sam Raybern and David Stroup have been doing the necessary teaching and the group dances to records. In May an Open House was held at the air base, Madrid Squares joined the local group and all danced on the cold, cold flight line from Noon to 3 P.M. Now that's enthusiasm!

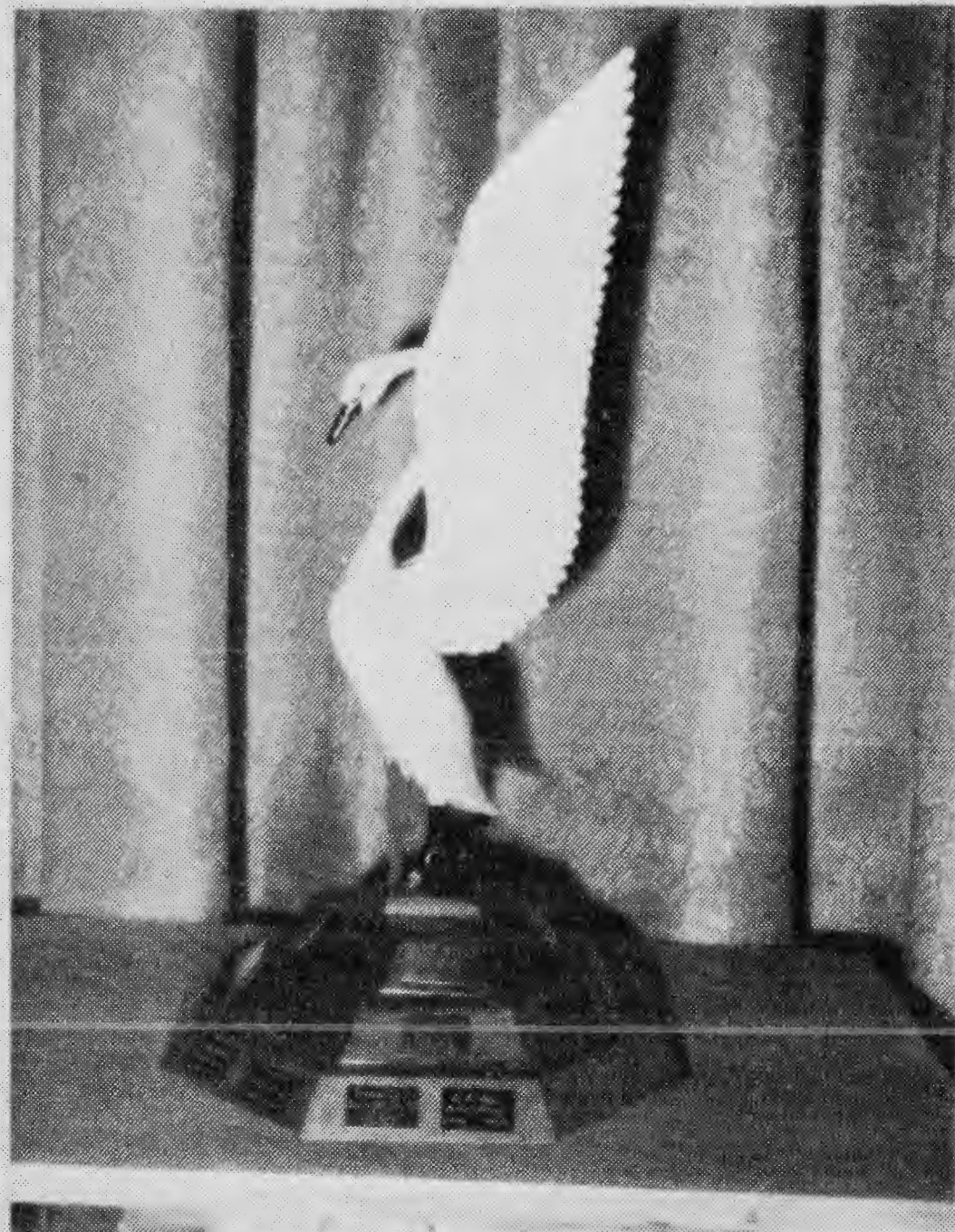
### Azores, Portugal

Teceira Twirlers started square and round dance classes in May which will continue for 20 weeks. In April the group held a chicken cook-out at Aculva, Teceira Island. Caller Dick Clements called the club favorites to the delicious smell of chicken charcoaling. Plans are being made for various square dancing activities in unusual places, of which there are many.

—Roby Scott

### Michigan

An all day event, the Annual Dewitt Ox Roast, will take place August 19 in the Dewitt



White Swan trophy which will be presented to the couple traveling the greatest distance to attend the square dance hosted by Do Si Dancers of Douglas, Wyoming on Aug. 26.



# ROUND THE WORLD of SQUARE DANCING

Memorial Building in DeWitt, Dave Crissey will be calling. —*Cal and Mary Reich*

Also on August 19, a Mid-Summer Dance will be held at Dock #1, St. Ignace. John Morley will call the tips. —*Harold Hayward*

## Pennsylvania

Two years ago a group of eight couples started a square dance class under the instruction of John Kaltenthaler at Leisure Lands club house 15 miles from Stroudsburg. Since that time two other classes have been sponsored by the original group, and a third class has been sponsored by the E. Stroudsburg High School as an adult education course. Now the first club level dance has been held in the area and Leisure Squares and enthusiastic about the future of square dancing in the Stroudsburg area. —*Lou DeLeau*

## Indiana

Modern Western Style Square Dancing was exhibited in the "500" Ballroom of the new Convention Exposition Center in downtown Indianapolis on May 13. 24 dancers performed for thousands of visitors during the "Indiana on Review" Open House. Round dancing was included in the program and a bit of professionalism was added by the Miami Twirlers, a uniformed group of youngsters trained for national convention exhibitions.

—*Alex and Ruth Alexander*

## Maryland

The Mason Dixon Federation is hosting their Ninth Star Spangled Banner Festival August 18 and 19 at the all-new Hunt Valley Inn in

the suburbs of Baltimore. A complete program of squares will include challenge, hot hash, club and beginner levels with callers Red Bates, Lee Kopman, Gary Shoemake and Allen Tipton. Rounds will be under the direction of the Proctors and Easterdays. Campers are welcome. For reservations write Chauncey and Helen Pieper, 3411 Mayfair Road, Baltimore 21207.

## New Jersey

Guest callers at the Hayloft, Asbury Park, will be: August 12 Stan Burdick; August 19 Ed Fraidenburg; August 26 Al Brundage; September 23 Dick Leger; and September 30 Paul Andrews. —*Sylvia Keleigh*

## Yukon Territory

189 dancers registered and danced at the Whitehorse Sourdough Stompers 2nd Annual Jamboree. A Friday evening dance started the activities followed by a motor parade on Saturday morning. Saturday evening a Grand March was held at 8 P.M., dancing until time for the 11:30 P.M. banquet, after which the group made their way to the Takhini Recreation Centre for more dancing. The sun was coming up before most of the dancers retired and some die-hards never did go to bed—partaking of a pancake breakfast instead. Dancers from Aucke Bay, Alaska, and North West Territory flew in for the weekend and although it was rather sad saying goodbye to all the visitors, the group is eagerly looking forward to next year.

—*Jens and Helga Kristensen*

## Colorado

August 26th is the date for the 15th Annual Southeast Colorado Jamboree. The event will

Colorado Wheelers, a wheelchair exhibition group from Denver, entertained at the Crippled Children's Benefit Square Dance hosted by the Prairie Schooners and Elks Lodge of Sidney, Nebraska.







Members of the "Springtime in Paris" round dancers tour at the Palais De Versailles. Tour was hosted by Merl and Delia Olds of California and Jack and Na Stapleton, Michigan.

be held at the Ute Pass Community Building in Green Mountain Falls, 15 miles West of Colorado Springs. For information contact Gary and Pat Ballensky, 1024 Yuma, Colorado Springs 80909.

### Washington

Observation of Bob Ruff's presentation "The Fundamentals of Square Dancing" during his three previous visits and the resulting improvement in the school square dance program has led two additional councils of the State Federation to engage Bob. Sou'Wester Council and General Puget Sound Council, in conjunction with several school districts, will sponsor Bob and his program.

—Don Hulin

### Montana

The 17th Annual Knothead Jamboree is scheduled for September 2, 3, and 4 at Old Faithful Lodge in Yellowstone National Park. Don Franklin and Johnny LeClair will handle the squares and rounds for the 3-day event and live music will be furnished by Schroeder's Playboys. For information write Gene Gabel, 2522 Longfellow Place, Billings, Montana 59102.



King and Queen of Round Dancing at the European Round Dance Festival in Germany, Lil and Bud Knowland of Round Dancer Magazine are flanked by Na (left) and Jack Stapleton (on the right).

### Oklahoma

Newly elected officers of the Northeast Oklahoma Square Dance Association are as follows: Pres., Gary and Mary Ann Carter; V. Pres., Bill and Lola Walls, Willard and Barbara Copeland, and Ed and Ann Allen; Secretary, Pat and Milly Patterson; Treasurer, Bob and Joyce Norton.

## This Might Just be Your First Copy of SQUARE DANCING

Who knows — with folks just *discovering* The Sets in Order American Square Dance Society each month, it may be that this is *your* indoctrination. So perhaps we should give you a capsule view of who we are and what we do.

We were born as Sets in Order Magazine in November, 1948 (golly, that was twenty-four years ago). That was back when contemporary square dancing was just beginning to cry out for recognition, when most dancing was built around The Bird in the Cage, and when Var-

souvianna was a *new* round dance.

In twenty-four years we've grown to almost 25,000 copies per month — that's 25,000 family membership in The Sets in Order American Square Dance Society. Along with the magazine, we've published a whole collection of training books and records for callers, personalized help for dancers, yearly Vacation Institutes.

We'll tell you more about our projects in coming months. In the meantime, get comfortable and enjoy!



# ***The Caller's Cue-Card System***

## **MAINSTREAM BASICS FILE**

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

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BOX THE FLEA  
BOX THE GNAT  
CAST OFF 3/4 ROUND  
CENTERS IN  
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CLOVERLEAF  
CROSSTAIL  
DIVE THRU  
DIXIE STYLE  
DOUBLE PASS THRU  
EIGHT CHAIN THRU  
FOLD  
GRAND SQUARE & VARIATIONS  
LADIES CHAINS  
OCEAN WAVE**

**PASS THRU  
RIGHT & LEFT THRU  
RUN  
SIDES/OUTSIDES DIVIDE  
SLIDE THRU  
SLIP THE CLUTCH  
SPIN CHAIN THRU  
SPIN THE TOP  
SQUARE THRU  
STAR  
STAR PROMENADE  
STAR THRU  
SWING THRU  
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You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

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# *Sets in Order* **WORKSHOP**

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*August, 1972*

**T**HIS MONTH it's off to the land of black gold and a visit with Gary Shoemake of Tulsa, Oklahoma. Come join us—we know you'll enjoy dancing to Gary's calling. Here are a few samples of what you have in store as Gary gives out with some of his favorite and smooth flowing dances. These are not necessarily original calls, just some of those our caller and his dancers enjoy the most.

Head ladies turn thru  
Star thru with partner  
Heads promenade half  
Square thru  
Slide thru  
Star thru  
Two ladies turn thru  
Couples circulate  
Wheel and deal  
Two ladies turn thru  
Star thru  
Star thru  
Couples circulate  
Bend the line  
Pass thru  
Wheel and deal  
Centers right and left thru  
A full turn  
Allemande

Sides square thru  
Spin chain thru  
Girls U turn back  
Girls triple circulate  
Boys single circulate  
Wheel and deal  
Swing thru  
Girls circulate  
Boys trade  
Boys run  
Wheel and deal  
Dive thru  
Pass thru  
Slide thru  
Half square thru  
Trade by  
Swing thru  
Boys run  
Tag the line  
Cloverleaf  
Girls square thru three quarters  
Allemande

Heads pass thru  
Separate round one  
Line of four  
Centers square thru  
Ends star thru  
Right and left thru  
Circle left  
Sides break to a line  
Flutter wheel  
Right and left thru  
Dixie style  
Girls trade  
Allemande

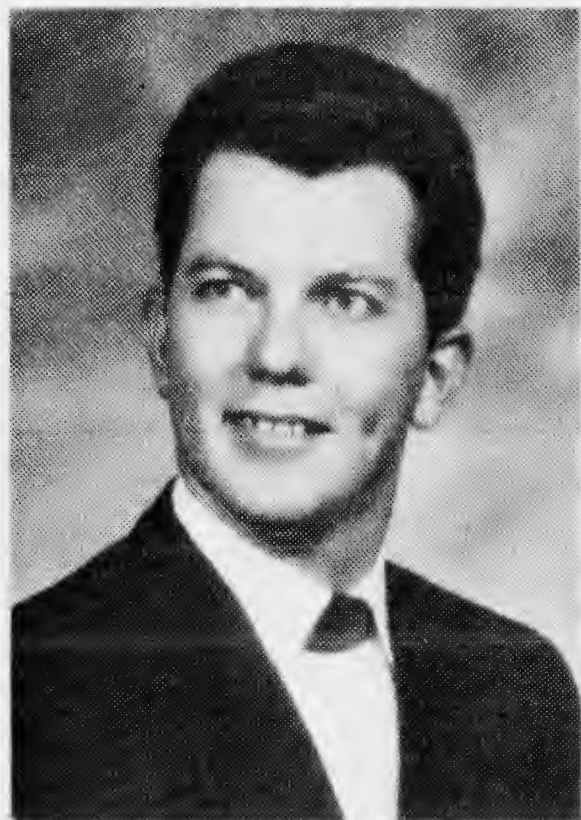
Heads right and left thru  
Flutter wheel  
Square thru  
Swing thru  
Girls circulate  
Boys trade  
Boys run  
Wheel and deal  
Dive thru  
Pass thru  
Right and left thru  
Swing thru  
Spin the top  
Right and left thru  
Flutter wheel  
Swing star thru  
Trade by  
Allemande

Sides flutter wheel  
Head men take your corner up and back  
Pass thru  
Cloverleaf and  
Stand behind those two  
Double pass thru  
Centers in  
Cast off three quarters  
Pass thru  
Wheel and deal  
Double pass thru  
Centers in  
Cast off three quarters  
Pass thru  
Wheel and deal  
Double pass thru  
Centers in  
Cast off three quarters  
Turn thru  
Bend the line  
Crosstrail thru  
Walk by your partner  
Allemande



Heads pass thru  
 Cloverleaf (stand behind sides)  
 Double pass thru  
 Centers in  
 Cast off three quarters  
 Pass thru  
 Wheel and deal  
 Centers pass thru  
 Star thru  
 Wheel and deal  
 Right and left thru  
 Swing thru  
 Girls circulate  
 Boys run  
 Tag the line in  
 Pass thru  
 Wheel and deal  
 Allemande

## GARY SHOEMAKE



*One of the newer callers in the activity, Gary's enthusiasm for square dancing, his calling ability, and his pleasant personality have made him popular with dancers and callers alike. His entry into the world of square dancing took place in 1963 and a year later he accepted the dare of a friend and began calling. This hobby has now turned into a full-time profession. While a resident of Texas, Gary met Mack Henson and the meeting resulted in a position as full time staff member of Fun Valley Resort in Colorado. In addition to club calling duties he has called for the Texas Governor's Ball, festivals in several states, and special dances from coast to coast. He now records for Wagon Wheel Records, one of his latest records being "Flat Foot In It." Gary and Cecelia and their two children, Tammi and Scott, are now back in their home town of Tulsa after a business transfer to Texas, and here they plan to stay as he continues the calling career that has brought him and his family so many friends and much happiness.*

Sides square thru  
 Do sa do  
 Swing thru  
 Boys run  
 Tag the line right  
 Fold the girls  
 Star thru  
 Do sa do  
 Spin the top  
 Boys run  
 Tag the line right  
 Fold the girls  
 Allemande

Heads star thru  
 Double pass thru  
 Cloverleaf  
 Centers pass thru  
 Right and left thru  
 Eight chain thru  
 Swing thru  
 Boys run  
 Wheel and deal  
 Eight chain six  
 Do sa do  
 Swing thru  
 Boys trade and  
 Star thru  
 California twirl  
 Right and left thru  
 Slide thru  
 Eight chain four  
 Swing thru  
 Girls circulate  
 Boys run  
 Wheel and deal  
 Eight chain three  
 Allemande

Allemande  
 Dixie daisy  
 (Right pull by, left turn thru  
 right pull by)  
 Allemande like a daisy chain  
 Forward two  
 Back one  
 Forward two  
 Back one  
 Allemande  
 Dixie daisy  
 Allemande  
 Like a daisy chain  
 Forward two  
 Back one  
 Forward two  
 Back one  
 Allemande  
 Dixie daisy  
 Allemande  
 Right and left grand

### SPECIAL WORKSHOP EDITORS

Joy Cramlet . . . . .	Coordinator
Dick Houlton . . . . .	Square Dance Editor
Ken Collins . . . . .	Final Checkoff



Heads lead right  
 Circle to a line  
 Pass thru  
 Wheel and deal  
 Trailing couples  
 Crowd in between the leads  
 Make a line of four  
 Star thru  
 Centers swing thru  
 Box the gnat  
 Pull by  
 Split the outsides  
 Around one  
 Make a line  
 Pass thru  
 Ends fold  
 Allemande

Side ladies chain  
 Heads flutter wheel  
 Heads square thru  
 Swing thru  
 Boys run  
 Tag the line  
 Cloverleaf  
 Girls turn thru  
 Star thru  
 Couple circulate  
 Wheel and deal  
 Dive thru  
 Square thru three quarters  
 Allemande

### **SINGING CALL\***

#### **YOU BRING ME SUNSHINE**

By Dave Smith, Indian Hills, Colorado  
 Record: Mustang #143, Flip Instrumental with  
 Dave Smith  
 OPENER, MIDDLE BREAK, ENDING  
 Join hands and circle go round that ring  
 Left allemande come back and do sa do  
 Promenade go single file  
 Around that ring you go  
 Girls backtrack go once around  
 When you meet your partner box the gnat  
 Pull by, left allemande  
 Do sa do, promenade that land  
 Let your smile be as warm  
 As the sunshine up above  
 You bring me laughter  
 Bring me sunshine, bring me love  
 FIGURE:  
 Heads promenade halfway around  
 Down the middle, right and left thru  
 Slide thru  
 Square thru three quarters round you go  
 Slide thru outside two then  
 Right and left thru  
 Turn that girl you know, pass thru  
 Corner swing, left allemande  
 Promenade that ring  
 Let your smile be as warm as the sunshine  
 Up above you bring me laughter,  
 Bring me sunshine, bring me love  
 SEQUENCE: Opener, Figure twice for heads,  
 Middle break, Figure twice for sides, Ending.

Sides square thru  
 Do sa do the corner  
 Spin chain thru  
 Boys run  
 Bend the line  
 Flutter wheel  
 Right and left thru  
 Ladies lead dixie style ocean wave  
 Girls double circulate  
 Boys single circulate  
 Allemande

Four ladies chain  
 Heads square thru  
 Do sa do  
 All eight circulate  
 Swing thru  
 Boys run  
 Tag the line  
 Centers in  
 Cast off three quarters  
 Pass thru  
 Wheel and deal  
 Centers turn thru  
 Do sa do  
 Girls trade  
 Boys run  
 Wheel and deal  
 Allemande

Here are four interesting arrangements by  
 Ed Fraidenburg, Midland, Michigan.

Side ladies chain across  
 Heads square thru four hands  
 Sides rollaway, swing thru  
 Men trade and star thru  
 Trade by, swing thru  
 Turn thru, left allemande

Heads rollaway and  
 Square thru four hands  
 Swing thru, girls trade  
 Right and left thru  
 Star thru, dive thru  
 Pass thru to a  
 Left allemande

Head ladies chain right  
 Heads lead right and  
 Circle to a line  
 Rollaway, pass thru  
 Girls run, swing thru  
 Centers trade, girls trade  
 Cross trail to a  
 Left allemande

Head ladies chain to the right  
 Heads lead right and  
 Circle to a line  
 Rollaway, pass thru  
 Girls run, swing thru  
 Centers trade, girls trade  
 Right and left thru  
 Pass thru, wheel and deal  
 Centers swing thru and  
 Turn thru, left allemande



# ROUND DANCES

## WABASH RHYTHM — Grenn 14158

Choreographers: Bill and Jean Filbert

Comment: A fun two-step. The tune is the old favorite Wabash Cannonball.

### INTRODUCTION

1-4 CLOSED M facing WALL Wait; Wait; Circle Away, —, 2, —; Circle Together, —, 2 to BANJO M face LOD, —;

### PART A

1-4 Fwd Two-Step; Fwd Two-Step end in SIDECAR M face RLOD; Bwd Two-Step; Bwd Two-Step end in CLOSED M face WALL;

5-8 Side, Close, Fwd, —; Side, Close, Back, —; Dip Bk, —, Recov, —; Pivot, —, 2 to end in BANJO M face LOD, —;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in CLOSED M face WALL;

### PART B

17-20 Side, Behind, Side, Behind; Side, Touch, Side, Touch; Side, Behind, Side, Behind; Side, Touch, Side, Touch;

21-24 Fwd, Close, Back, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end M facing WALL;

25-28 Repeat action meas 17-20;

29-32 Repeat action meas 21-24 except to end in BANJO M face LOD;

SEQUENCE: A - B - A - B Step Apart, Point.

## PANTOMIME WALTZ — Grenn 14158

Choreographers: Jim and Ethel Sudborough

Comment: A smooth waltz routine. The music has the big band sound.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

### PART A

1-4 Waltz Away, 2, 3; Waltz Together, 2, 3 to LOOSE-CLOSED M face WALL; Side, Thru, Side; Behind, Side, Close;

5-8 Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end in BUTTERFLY M face WALL;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8;

### PART B

17-20 Roll LOD, 2, 3; Thru, Side, Close end in CLOSED; Dip Bk, —, —; Manuv, 2, 3 end in SIDECAR M face RLOD;

21-24 Twinkle In, 2, 3; Twinkle Out, 2, 3; Twinkle In, 2, 3; Cross, Touch end in CLOSED, —;

25-28 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn end M facing WALL;

29-32 Side, Touch, —; Side, Touch, —; Dip Fwd, Touch, —; Dip Bk, Touch, —;

SEQUENCE: A - B - B - 1st 12 meas of Part A plus Ending.

(Conclusion of Pantomime Waltz and more rounds on page 57)

## introducing your new handbook for THE EXTENDED BASIC MOVEMENTS of Square Dancing



For more than twenty years callers and teachers have been handing out copies of The Basic Movements of Square Dancing to members of their learner's classes. With this second in a series of new editions, each dancer armed with his own copy, can refer to the Description, Styling Notes, and Illustrations as his class progresses. Callers will find that this handbook follows the material contained in the Caller/Teacher Manual for the Extended Basics Program of American Square Dancing.

Callers, dancers, clubs and associations may now purchase these new handbooks for only 25 cents each or 15 cents in lots of 100 or more postpaid. When ordering be sure to specify the handbook for the Extended Basics Program — Basics 51 through 75.

It is our hope that through the use of these new handbooks not only will the teaching of square dancing become simpler but the whole process of learning for the new dancers will become much more understandable and more enjoyable.

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

462 NORTH ROBERTSON BOULEVARD

LOS ANGELES, CALIFORNIA 90048



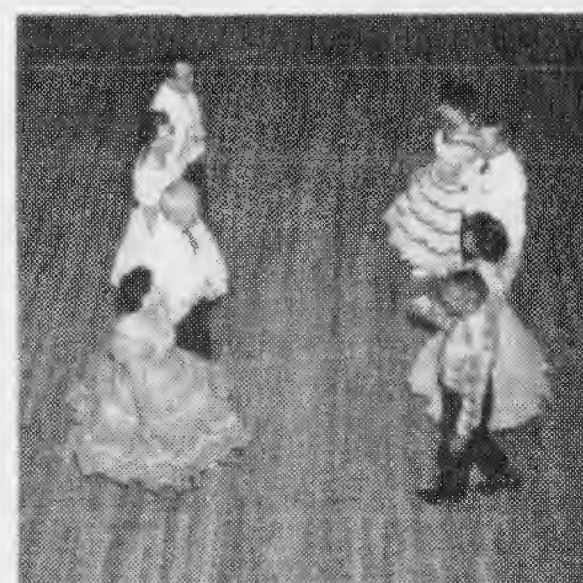
# The **EXTENDED** **BASIC** Movements of **SQUARE DANCING**

HANDBOOK SERIES

Reprinted from

**SQUARE DANCING**

Official Publication  
of the Sets in Order  
AMERICAN SQUARE DANCE  
SOCIETY



Basic Movements 51 thru 75



*here is the launching pad for the extended basics plateau*

## The FIFTY BASICS in Their Order of Teaching

as it appears in the CALLER/TEACHER MANUAL FOR THE BASIC PROGRAM

- |                                       |                                       |
|---------------------------------------|---------------------------------------|
| 1. Circle Left and Right              | 27. See Saw Pretty Little Taw         |
| 2. Walk (Shuffle)                     | 28. Promenade Flourishes—Twirls       |
| 3. Forward and Back                   | 29. Pass Thru                         |
| 4. Honors                             | 30. Separate—                         |
| 5. Do Sa Do                           | Go Around One—Two                     |
| 6. Waist Swing                        | 31. Grand Square                      |
| 7. Couple Promenade                   | 32. Frontier Whirl (California Twirl) |
| 8. Single File Promenade              | 33. Dive Thru                         |
| 9. Square Identification              | 34. Around One to a Line              |
| 10. Split the Ring—One Couple         | 35. Ends Turn In                      |
| 11. Grand Right & Left—Weave the Ring | 36. Cross Trail                       |
| 12. Arm Turns                         | 37. Wheel Around                      |
| 13. Couple Separate                   | 38. Box the Gnat                      |
| 14. Allemande Left                    | 39. Single File Turn Back             |
| 15. Bend the Line                     | 40. (Allemande) Thar Star             |
| 16. Courtesy Turn                     | 41. Shoot That Star                   |
| 17. Two Ladies Chain                  | 42. (Rollaway) Half Sashay            |
| 18. Do Paso                           | 43. Balance                           |
| 19. Right and Left Thru               | 44. Alamo Style                       |
| 20. Ladies Grand Chain                | 45. Square Thru                       |
| 21. Right Hand Star                   | 46. Half Promenade                    |
| 22. Back By the Left                  | 47. Star Thru                         |
| 23. Star Promenade                    | 48. Couple Backtrack                  |
| 24. Hub Back Out—Rim In               | 49. Three Quarter Chain               |
| 25. Circle to a Line                  | 50. Turn Back From a Right &          |
| 26. All Around Left Hand Lady         | Left Grand                            |

**F**OR THE PERSON COMPLETING a square dance course covering the FIFTY BASICS (listed above) the vast and wonderful world of square dancing has been opened. From this *foundation* material that goes into the Basic Program of American Square Dancing, an almost unlimited variety of dancing pleasure can result. All the club fun, the friendships and other fringe benefits are a part of that initial program.

What, then, about Phase Two?

For those with a desire to learn more about square dancing — and possibly with more time

to devote to the activity — here is a plateau based on 75 basics, the fifty listed above plus the 25 additional basics you'll find in this booklet. This is called the Extended Basics Program of American Square Dancing.

First of all, before starting out be sure that you understand and can react automatically to the first 50. Everything you are taught from this point on will depend upon your knowing this foundation material. If you do have any questions, now is a good time to check back and review the earlier definitions. You may wish to refer to the first handbook covering the Basic Program\* just to be sure. When you

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\*The Handbook for the Basic Program of American Square Dancing, 25 cents per copy, published by The Sets in Order American Square Dance Society.



understand it you are ready for Phase 2.

Don't expect to be able to learn to square dance *just* with the aid of this handbook alone. Square dancing can only be learned through involvement — by actually getting out there and dancing! This book will never replace your caller/teacher. That is not its purpose. On the contrary, this collection of terms, when used along with your class participation, should make the learning period a great deal less complicated.

After each class session check off the new basics that you have been taught. Underline the parts that might be difficult for you. You'll notice that each basic is clearly defined and then, in *italics*, certain points on styling, including the number of steps to do the basic are outlined. The number of counts for the comfortable completion of a movement sometimes varies, depending upon whether dancers are already in motion at the time the call is given or if they are to move from a standing start. Remember this. To be a competent dancer you will want to be able to do each basic from every conceivable starting position. Versatility is the name of the game and the full value of these movements is realized only when they are learned in depth.

#### **An Extra Dimension**

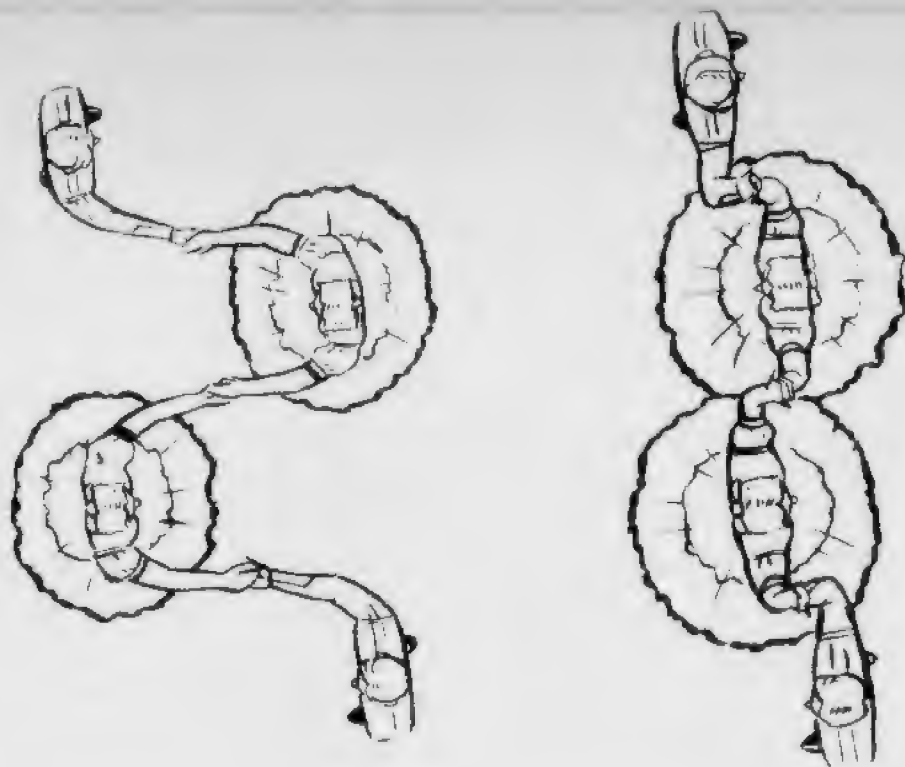
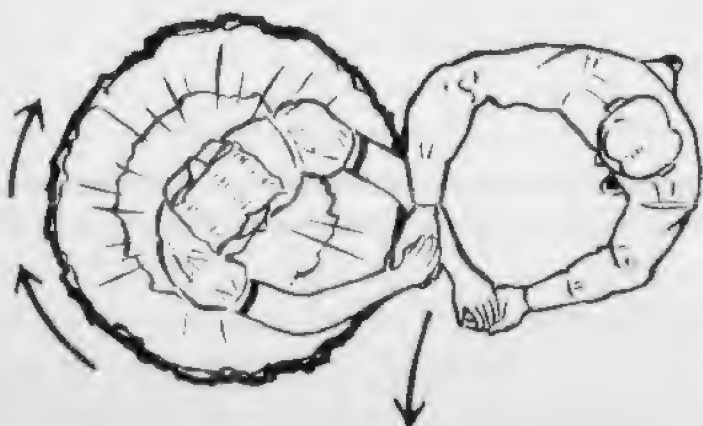
In order to better visualize the basics in this handbook we will be using a combination of artist's drawings, geometric symbols and photographs of "live" dancers.



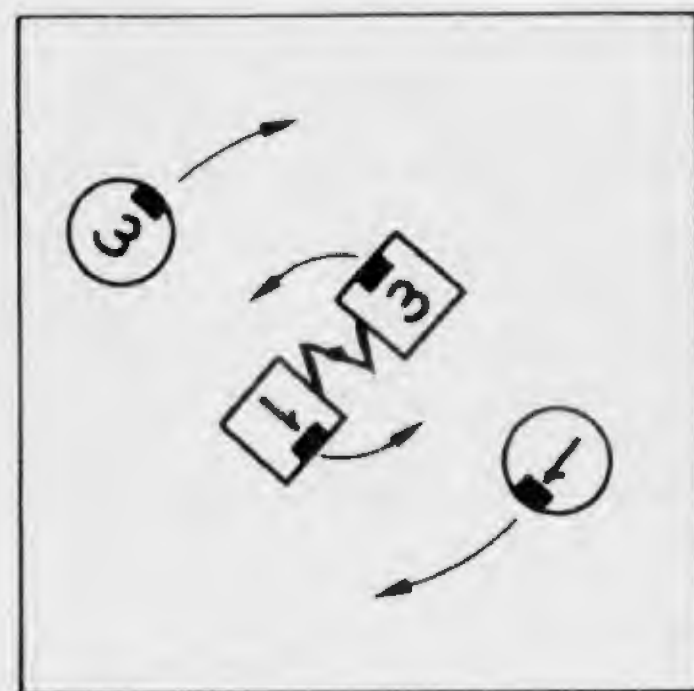
The "Man"

The "Lady"

The artist's drawings are used for fine points of styling when the relationship of one dancer to another may best be illustrated in this manner.



When the pattern for a basic is required, the square and circle symbols are utilized — the square for the man, the circle for the lady. Black patches indicate the nose or facing direction of the "dancer." Handholds and armholds are shown when they play a factor in the styling.



Photographs of actual dancers in action are used when details of the pattern and styling need to be pointed out.



In some instances just one of these methods will be used. In many, however, the movement will be best depicted by using two of the types or even three. It is hoped that this additional dimension will help to make the Handbook even more meaningful for you.

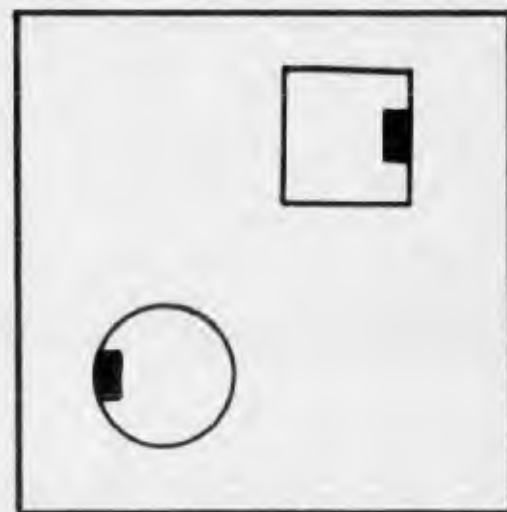
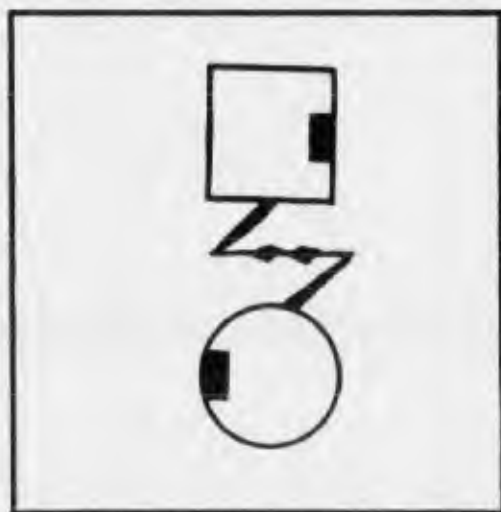
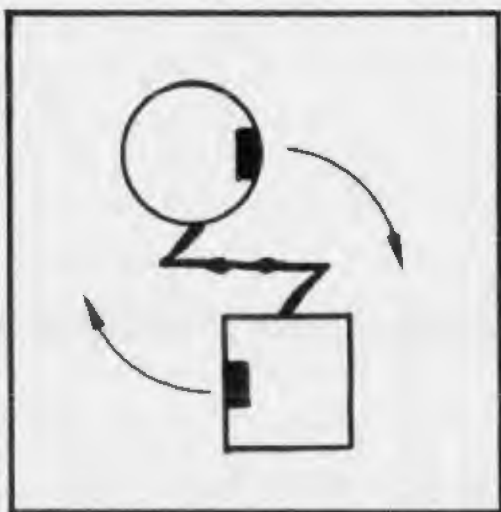
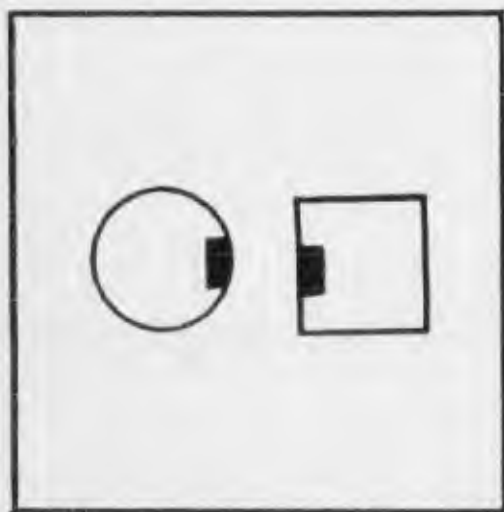


# The Extended Basics Program of AMERICAN SQUARE DANCING

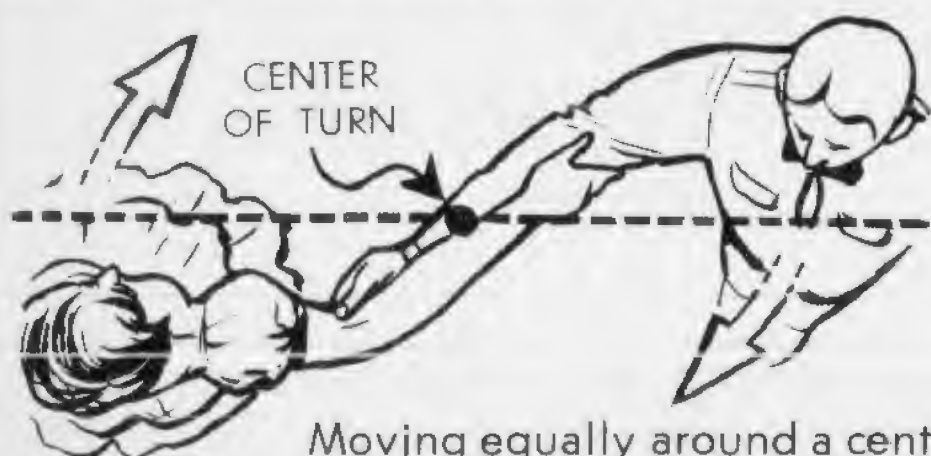
**(51) TURN THRU:** Start with two facing dancers. Each takes the right forearm of the other and moving clockwise they turn 180°. Having exchanged places they move directly forward passing right shoulders, releasing armholds and ending back to back with that person they formerly faced.

**STYLING:** Remember the principle of an arm turn. It should be a comfortable movement with the hand on the inside of the arm of the person with whom you are going around, hand flat against the forearm of that person, past the wrist but not past the elbow joint. The elbow is

bent at about a 45° angle. The center of the turn will be at the joined arms, so that when turning each dancer is moving equally around the other. As the half turn is completed and as you pull by each other, release the armhold simultaneously so that the forward motion is not arrested by retaining the grip too long. **NOTE:** A Left Turn Thru starts with a left forearm turn and pull by in the same manner as a Turn Thru. **COUNT:** The arm turn will take approximately 4 steps, when blended with the pull by it will take 6. When blended with a previous movement the total may appear to be only 4 steps.

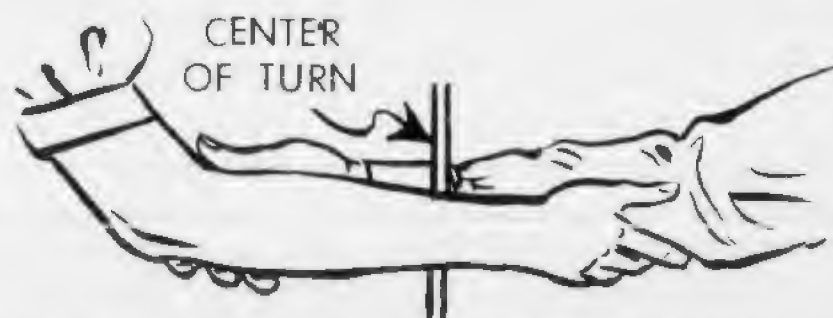


**TURN THRU:** The same action is illustrated by geometric figures and live dancers as they face each other, take right armholds and execute a half clockwise turn, then release hands and pull by.



Moving equally around a center turning point dancers can quite simply adjust to compensate for variation in size between partners. Each moves equally around the center of turn.

Note the "Center of Turn" and proper armhold for all arm turns.



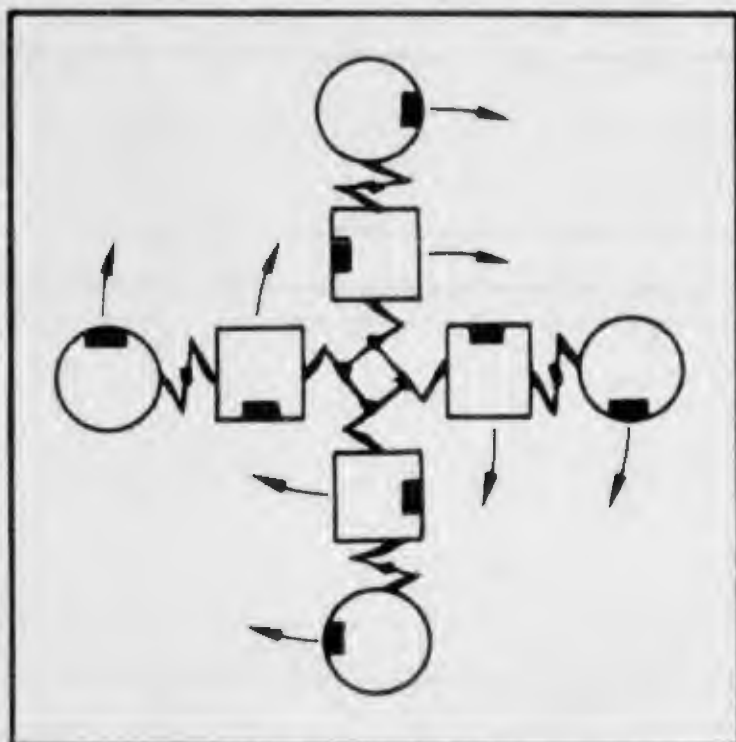
A slight pressure rather than a "tight grip" keeps the dancers moving as a unit. Cup the hands against the arm and below the elbow joint.



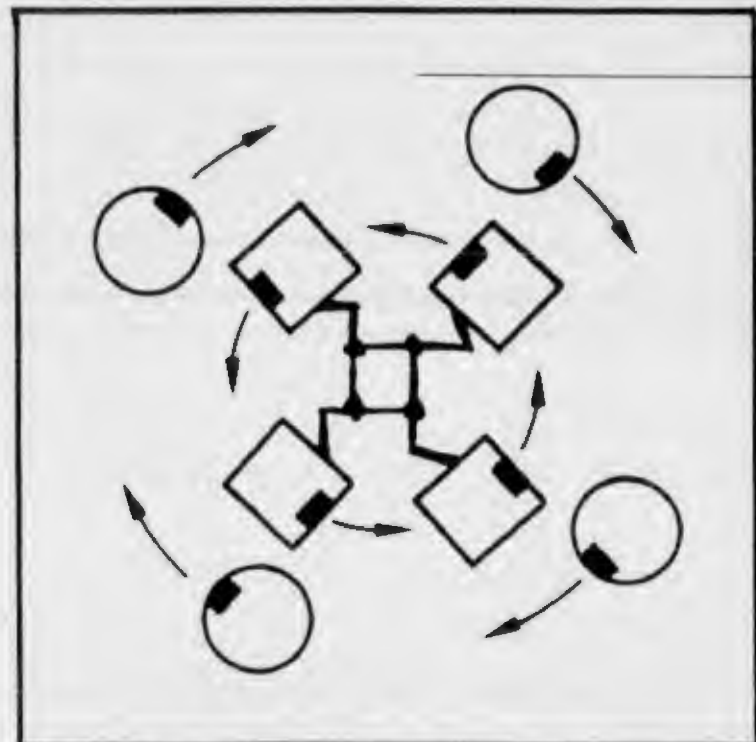
**(52) WRONG WAY THAR:** From any right hand swing a Wrong Way Thar may be achieved with those backing up in the center making a left-hand star.

**STYLING:** Whenever you are in the center of an Allemande Thar Star or a Wrong Way Thar your pace will depend upon the speed set by

those on the outside. The tendency to rush the center of the star often makes those on the outside run or move uncomfortably fast. Armholds follow the prescribed description, not being a rough grip but a light pressure hold below the elbow. **NOTE:** For comfort you must make a right hand turn before forming the Thar Star.



**WRONG WAY THAR (52)**



**SLIP THE CLUTCH (53)**

**(53) SLIP THE CLUTCH:** From an Allemande Thar Star (or a Wrong Way Thar Star) those in the center will stop and retaining the star they release handholds with the person beside them. At this point all will move a step forward and each dancer is ready to give that same hand to the next person coming toward him on the outside or to follow the call for the next action.

**STYLING:** Despite the change of moving direction you can make the switch flowing and comfortable if the armhold is released effortlessly and that same hand is held ready to turn the next person as directed. Ladies, when you're on the outside of an Allemande Thar Star you may elect to hold your skirts with the free hand and "work" them slightly as you move. Men, to be most effective your Star should be a "Box" Star.

**(54) EIGHT CHAIN THRU:** Four couples are lined up across the square, two are on the outside facing in while the two on the inside are back to back, each one facing an outside couple. Couples on the inside do a Right and Left Thru movement by giving a right to the one they face on the outside, moving by and giving a left to their partner for a Courtesy Turn to face the set. The ones starting on the outside having given a right to the first, walk by, give a left to the next and walk by, give a right to the couple on the outside for a Right and Left Thru movement. This action is

continued for approximately 21 steps or until all couples, working simultaneously, have taken eight hands and finish at their starting point.

**STYLING:** It is well to remember that the "pull by" is not a "jerk" and is simply a help each person extends to the other as he moves past. Your caller may show you some easy ways to do the courtesy turn portion of this movement. **COUNT:** From a standing position it will require 21 steps. It can be done by utilizing fewer steps but for comfortable styling the movement should not be rushed.



**EIGHT CHAIN THRU:** In starting Double-Pass Thru position, dancers do a Right and Left Thru movement giving a right to the one they face and moving by. Those reaching the outside Courtesy Turn and face in to the set to continue the movement.

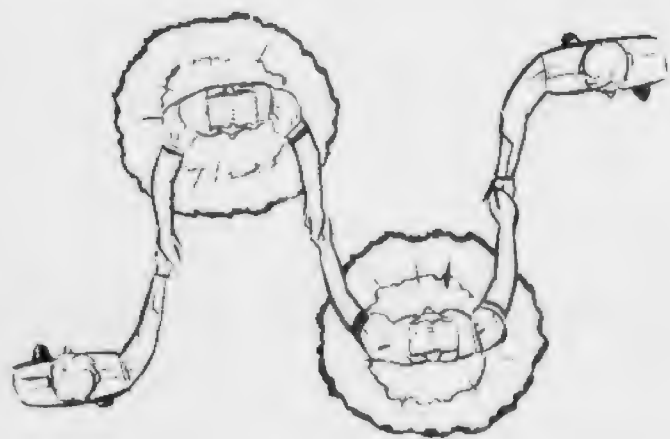


**(55) OCEAN WAVE:** A lineup of three or more dancers holding adjacent hands and with each dancer facing in an alternating direction.

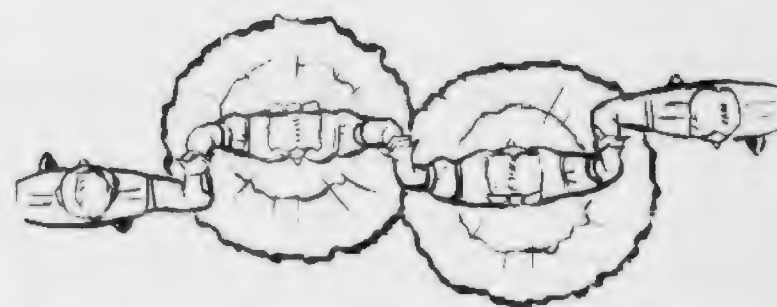
**STYLING:** By using the hands up, palm to palm with the person or persons beside you, this setup can be most comfortable.

**(COMPANION MOVEMENT) OCEAN WAVE BALANCE:** In an Ocean Wave formation, rock forward and then rock back (as indicated by the call).

**STYLING:** The balance motion is light, never heavy. You should be approximately eight inches away from the dancers standing on either side. The balance forward will bring you almost side by side with the adjacent dancer or dancers. If the forward motion is too uncomfortable, you are moving too far forward. On the balance back the distance should still be close enough so that you are able to stand straight — not bent over. **COUNT:** One balance forward and a balance back will total 4 counts. By going forward, step/step; back, step/step you will be taking six light steps in four beats.



OCEAN WAVE (55)



BALANCE FORWARD

**(56) SWING THRU:** From any Ocean Wave or Alamo Style formation of alternately facing dancers, those holding right adjacent hands will turn halfway by the right ( $180^\circ$ ) and then those who can will turn halfway by the left hand ( $180^\circ$ ). **NOTE:** In an Ocean Wave formation of four alternately facing dancers where the outside dancers are holding left hands with the person adjacent to them, the call Left Swing Thru is used so that the traffic pat-

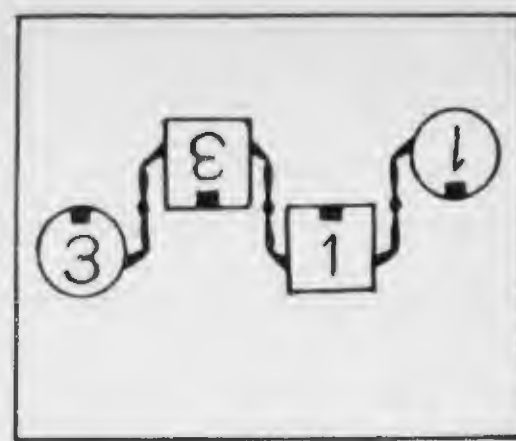
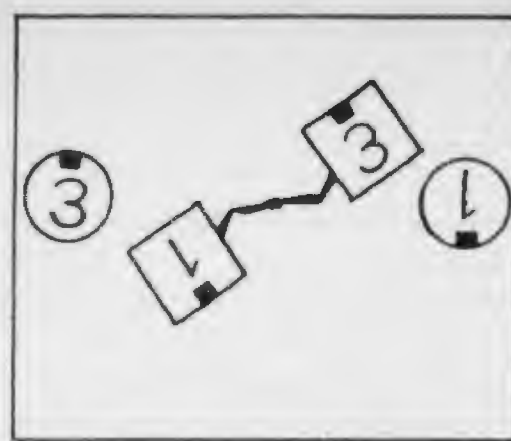
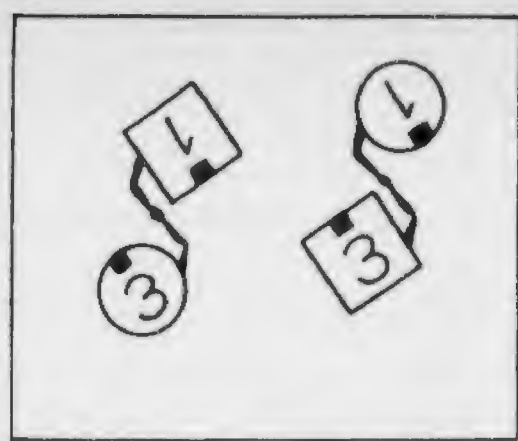
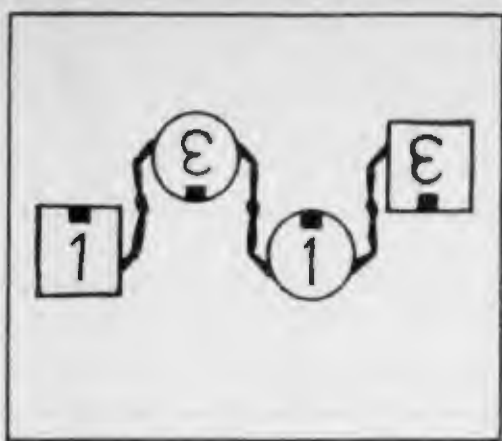
tern of "outsides turn first, centers turn next" is adhered to.

**STYLING:** This is intended to be a very flowing and satisfying movement. It should move effortlessly from one turn to the other so that you are in a sense "weaving" along the line. If a Double Swing Thru is called it simply requires that the movement is done twice with no stop or hesitation in the middle. **COUNT:** For comfortable completion it will take 6 steps.



**SWING THRU:** From an Ocean Wave, ends turn by the right halfway, centers turn left halfway to end in another Ocean Wave formation; this time with the men in the center.

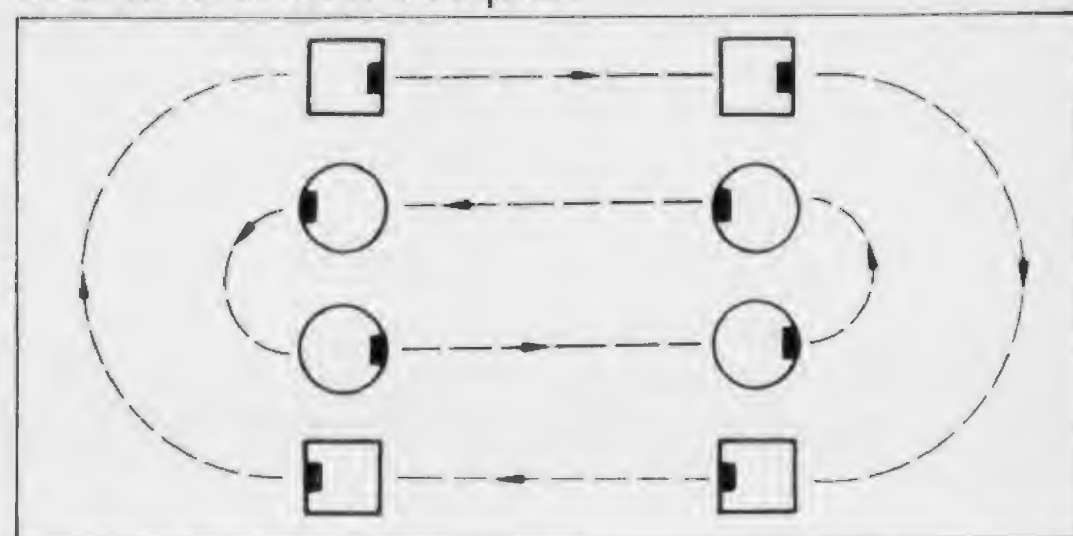




**SWING THRU:** For a second look follow the geometric "dancers" through the pattern as they do a Swing Thru.

**(57) CIRCULATE:** Starts from two identical, parallel Ocean Wave formations. (Ends Circulate): Those on the end of each Ocean Wave will move forward one position in the direction they are facing. Those on the end of each line who are facing out, away from the center of the square, will move in an 180° arc to the other end of the same line. Simultaneously, those on the end of each line and facing across the set will move directly across the set and into the other line. (Centers Circulate): Those in the center of each line will move in a similar manner, one position. Those in the center and facing out will simply wheel 180° to take the place in the same line just vacated by the other center dancer. Those in the center and facing across the set will move directly across the set to the center of the other line. (All Eight Circulate): All dancers move at once. Both movements already described occur simultaneously. (Double Circulate): The action described for Circulate would be repeated a second time, without stopping, to provide a continuous flowing movement. (Couples Circulate): Starts from two identical, parallel, two-faced lines of four (in each line there are two couples, facing in opposite directions). The couples facing out will make a 180° wheel to change facing direction and move to the position just vacated by the other couple in the same line. Those couples facing across the set will move di-

rectly across and into another two-faced line with a new couple.



Here's an easy way to visualize the traffic pattern of **ALL EIGHT CIRCULATE**:

**STYLING:** There is a traffic pattern in the circulate movement that makes this particular basic quite simple to understand. If two geometric oval tracks were drawn through the setup formation of two parallel Ocean Waves with one track inside of the other, you would have your highway routing clearly in mind. Taking the most common setup (see diagram) those on the outside will move along the path indicated by the arrows in a clockwise direction. Those in the center of each Ocean Wave formation will follow the inner track and move counterclockwise in the direction indicated by the arrows. This is a blending pattern and for greatest comfort should move directly from one motion into the next without hesitation. **COUNT:** Those moving from one end of the line to the other may find that it takes from 5 to 6 steps, while those moving directly across from one line to the other may need 4 or fewer steps. Much depends on the size of the square.

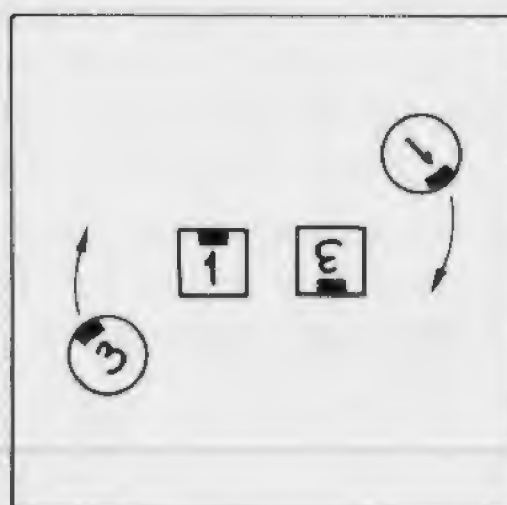
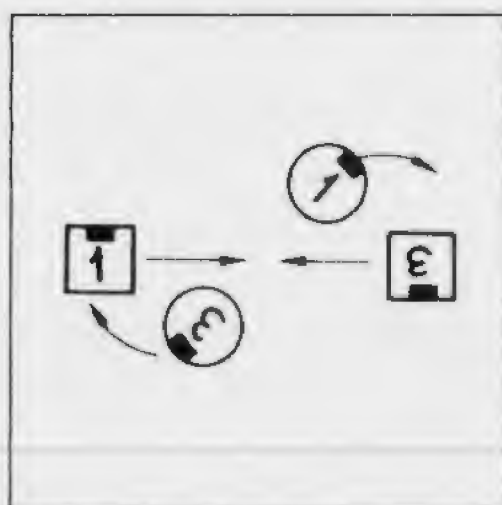
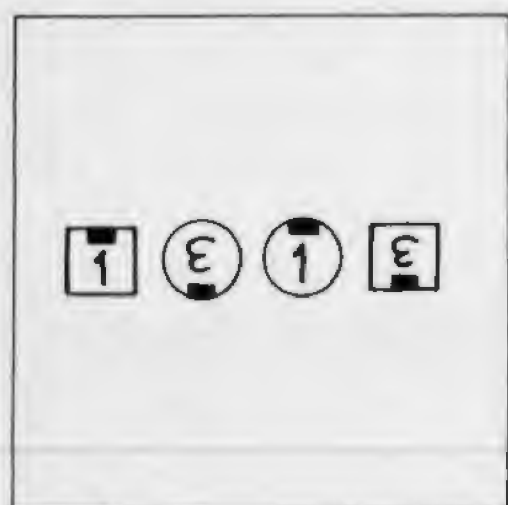


**CIRCULATE:** This time live dancers execute the same traffic pattern shown in the drawing as they do an All Eight Circulate. In this example, ends move clockwise around the outside and centers move counterclockwise following the inner track.



**(58) RUN:** The call indicates that the person directed will move around the person next to him in a 180° arc. He will end facing in the opposite direction to his original starting position. (Centers Run): In a setup of four dancers in an Ocean Wave formation, centers run will indicate that the center two will walk around the nearest end person to finish facing in the same direction as the end person is facing, thus becoming the new end of a two-faced line. While the center person is walking around,

the person on the end will side-step toward the center to fill the resulting gap. (Ends Run): Those on the end will walk around the centers to finish facing in the direction the centers face and to form a two-faced line. During the action the centers will side-step away from the middle to allow room for the dancers to fit in between. These movements can be done from other formations including an eight dancer "Thar" position.



**CENTERS RUN:** From an Ocean Wave, centers move forward and around, turning to their right. At the same time the ends side-step together toward the center. All end in a two-faced line.

**STYLING:** Starting from an Ocean Wave with hands up, this movement is best culminated with the hands adjacent. That is, arms down, bent at the elbow and hands held forward at this point about waist high. With the man's

palm up, the lady's palm down, the weight of the man's right thumb rests gently on the lady's hand and serves to direct (firmly but not roughly) whatever turn may come next. **COUNT:** This can be done comfortably in 4 steps.



In the top series "live" dancers start in an Ocean Wave and execute the same **CENTERS RUN** movement shown in the diagram. Then, in the second row, and starting from the same Ocean Wave formation, **ENDS RUN** around the center as the centers separate slightly. Dancers are again in a two-faced line but their facing direction is changed.



**(59) TRADE:** From any line, made up of dancers facing in any direction, those designated by the call (boys, ladies, ends, centers, heads, sides, etc.) will trade places in the same line by walking forward and around in a half circle, passing right shoulders, to end facing in the opposite direction and taking the spot of the person with whom they are trading. (Partners Trade): Achieved by having the man and the lady exchange places. (Couples Trade): Achieved from a line of four dancers by having the right hand couple do a regular 180° left face wheel with the person nearest the center of the line holding the pivot. Simultaneously the couple at the left end

of the line will move forward and make a 180° arc moving around the other couple to end in line with them. The complete line has now changed direction but is in the same order as it was previously.

**STYLING:** When trading with the person adjacent to you it will be natural and comfortable to retain existing handholds (hands up, elbows down) while the 180° turn is in motion. If the Trade is "down the line" remember to pass right shoulder to right shoulder when exchanging places. **COUNT:** From a static standing position it would require 4 steps. Since it is most frequently sandwiched in between other flowing movements it may take fewer.



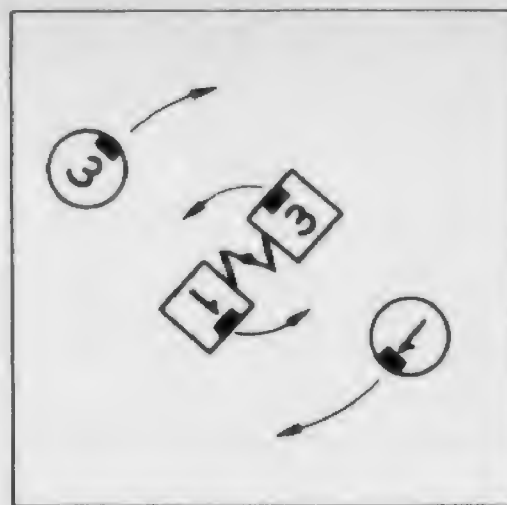
**PARTNER TRADE:** In both photos and diagrams, partners pass right shoulders and move forward and around each other to change positions and facing directions.

The *Sets in Order*

## AMERICAN SQUARE DANCE SOCIETY

**M**EMBERS OF SIOASDS located in all of the United States, all of the Canadian Provinces, and in more than fifty countries overseas who are dedicated to the Protection, Perpetuation and Promotion of American Square Dancing, keep in touch with the Society's activities each month through the magazine—SQUARE DANCING. Styling notes on all of the basics utilizing the same type of illustrations that appear in this handbook are in every issue, along with help for square dance clubs, historical accounts of square dancing, and news notes from all over. In addition, the Society is extremely active in many varied and continuing programs designed to train caller/leaders, inform dancer/leaders, and be of general interest to all.



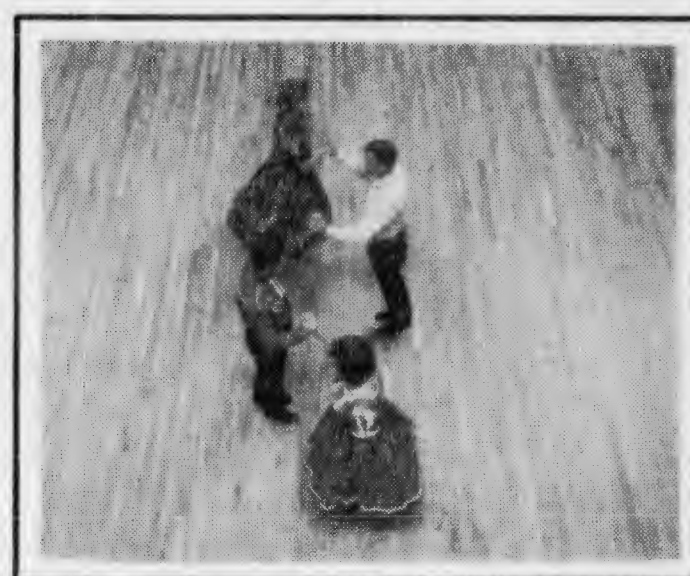


**SPIN THE TOP:** From a normal Ocean Wave setup ends turn by the right halfway. Centers turn by the left three quarters as the ends move forward one quarter on the outside to reform an Ocean Wave at right angles to the original starting position.

**(60) SPIN THE TOP:** From an Ocean Wave formation of four people (facing in alternating directions) the formation will break in the center and ends will turn with adjacent dancer halfway around. The new center two will then take a handhold and turn in a forward direction three-quarters around. While the centers are turning, the outside two (end) dancers will move forward one-quarter of the way around and join the inside two in another Ocean Wave

formation of four, at right angles to the original formation.

**STYLING:** As in any Ocean Wave – Swing figures, remember that the turns are equal movements for both persons involved in the action. This is a flowing movement and should be entered into without a stop from the preceding movement and should just as effortlessly blend smoothly into the follow-up movement. **COUNT:** It will take 8 steps.

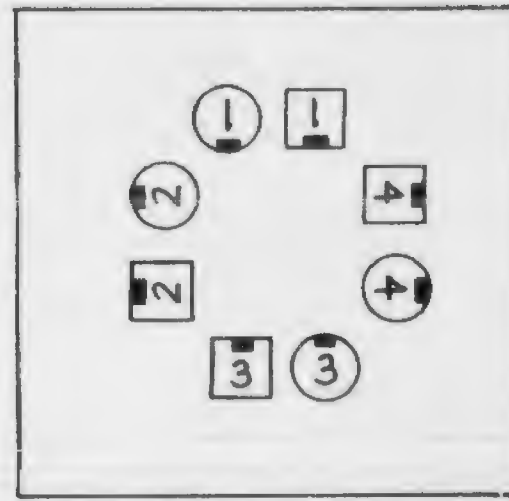
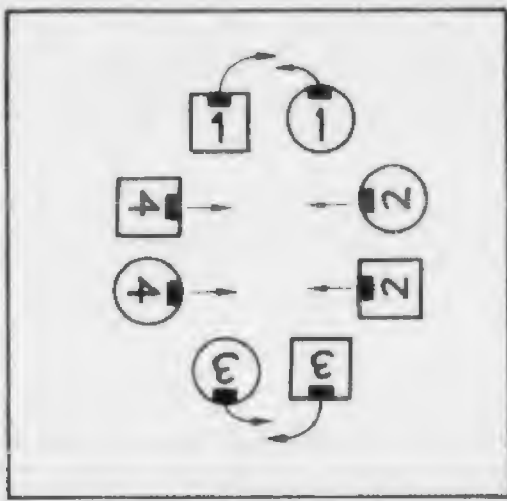
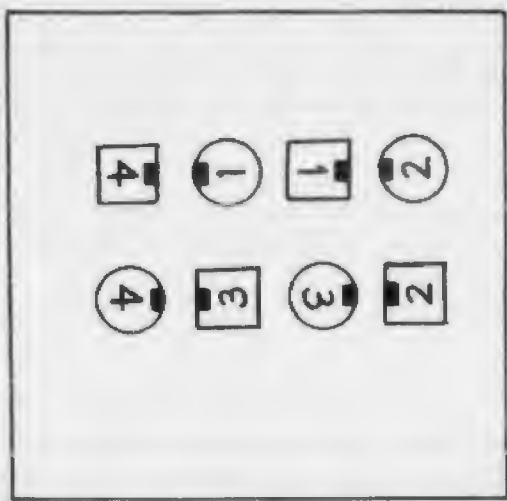
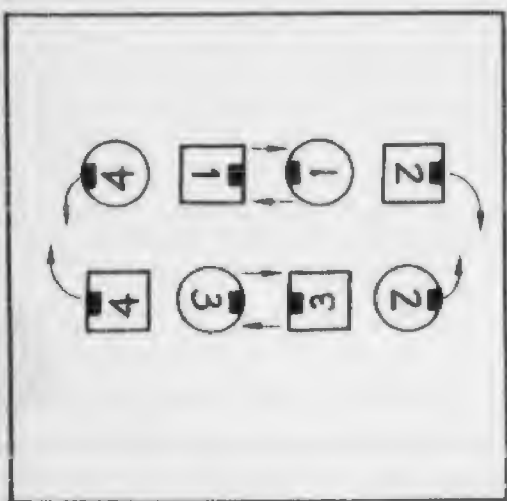


**SPIN THE TOP:** Live dancers start the right turn, centers turn left and ends move up.

**(61) TRADE BY:** Those facing in Pass Thru, those facing out Trade.

**Pass Thru,** passing right shoulders with the person whom you were facing. **COUNT:** From a standing start allow at least 4 steps. When blended with other movements it will require fewer.

**STYLING:** Remember when facing out you will automatically Trade with the adjacent dancer and when facing in you will simply



**TRADE BY:** (Example One) With dancers lined up across the set, having started out in Eight Chain Thru position and all having done a Pass Thru, two couples are facing out while the other two couples are in the center, facing each other. Those on the outside do a Partner Trade as those in the center Pass Thru. (Example Two) Starting originally from a square (not shown), the head couples, having Passed Thru are facing out. They will do a Partner Trade, while the side couples Pass Thru.

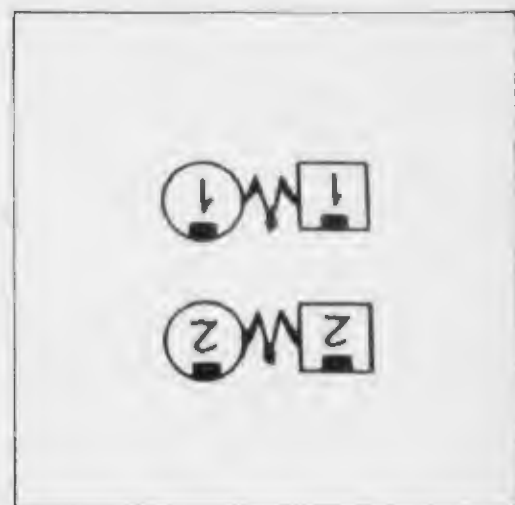
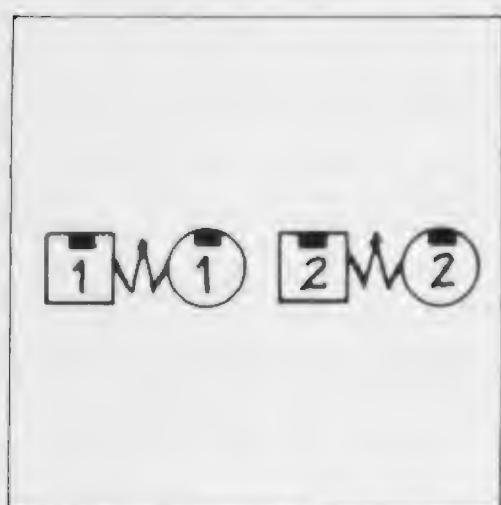




**(62) WHEEL AND DEAL:** From a line of four dancers, the right-hand couple will do a regular 180° left face wheel with the inside person holding the pivot. At the same time the couple on the left will move forward a step and then with the inside person holding the pivot the couple will wheel right face 180° to fall in directly behind the other couple.

**STYLING:** The correct handhold is arms from

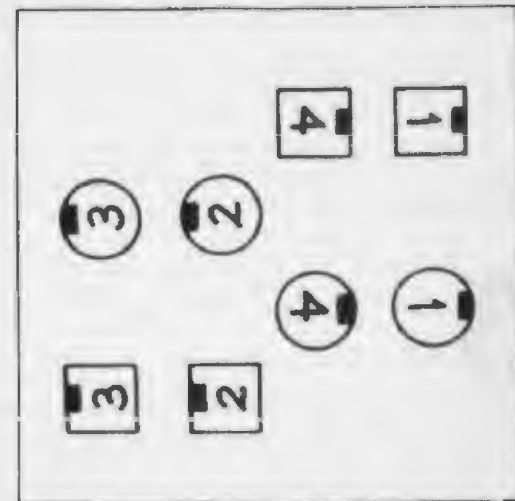
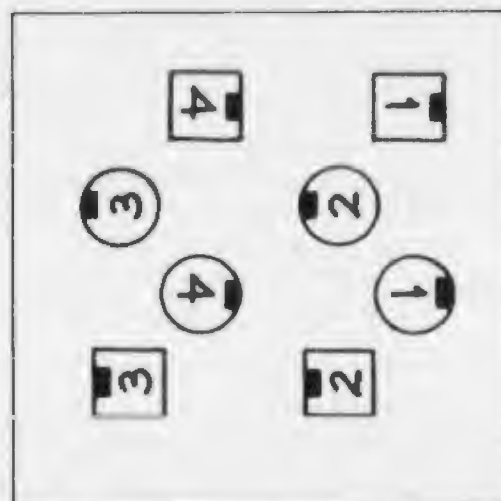
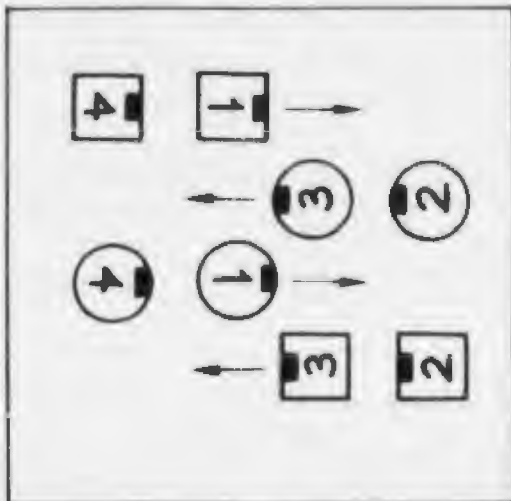
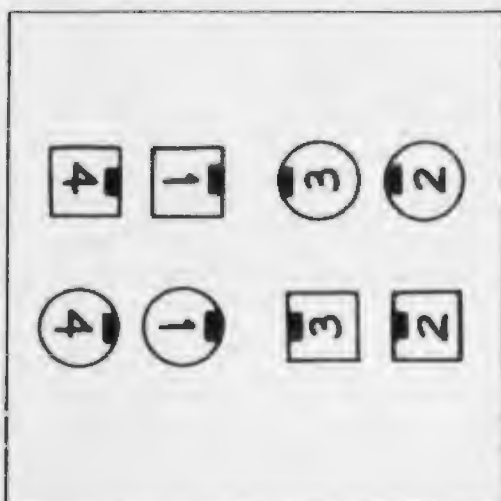
shoulder to elbow down, elbow bent at a 90° angle, hands held forward with the man's palm up, the lady's hand resting gently on the man's. This enables you to direct and help your partner considerably and without roughness. Until you have the traffic pattern down pat, you may want to think to yourself "I'm the right hand couple, I wheel in front," or "I'm the left hand couple. First I take a step forward, then I wheel in behind." **COUNT:** A minimum of 4 steps is required, from some setups 6.



**WHEEL AND DEAL:** From a line of four, facing out, live dancers (shown at the top of the page) Wheel and Deal to end facing into the center, one couple behind the other. In the diagram, the line of four facing in Wheel and Deal to face out.

**(63) DOUBLE PASS THRU:** As a starting position, four couples from a square will be lined up so that the side (or head) couples are at their home position while the head (or side) couples are in the center facing each other and standing in front of

each of the "outside" couples. (At this point the dancers are said to be in starting Double Pass Thru formation.) All four couples move simultaneously. The couples in the center Pass Thru the first couple they face and then move on to Pass Thru the



**DOUBLE PASS THRU:** In starting Double Pass Thru position, two couples in the center face each other while the other two couples are directly behind them and also facing in. Dancers move slightly to their left in order to pass right shoulders with the oncoming persons.



second couple. The outside couples simply follow the leader to move forward and Pass Thru two couples. At the completion, the lead couples are facing out and the second couples are facing directly behind them. All have maintained right shoulder pass thru traffic pattern and all are ready for the next directional call.

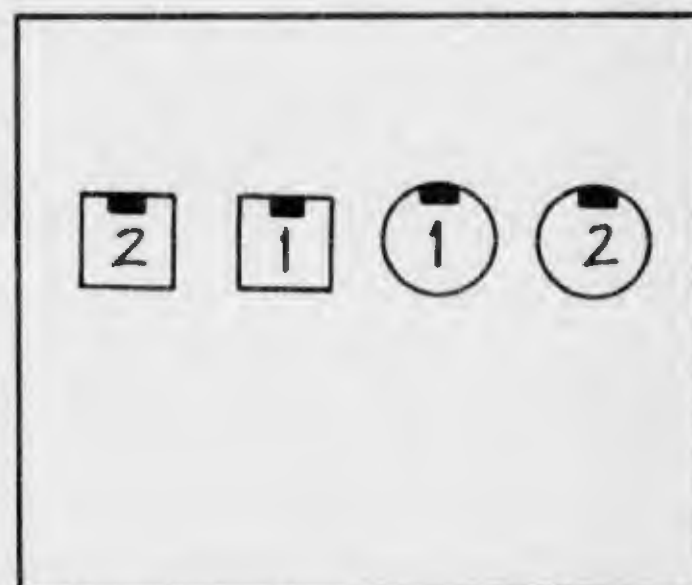
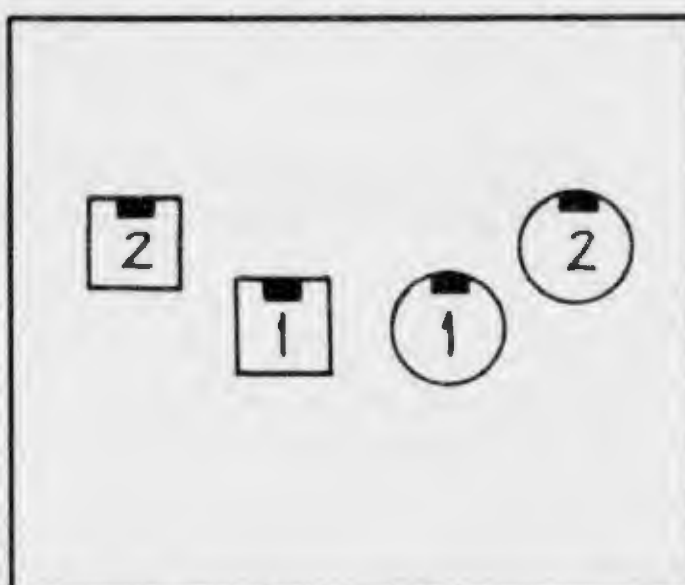
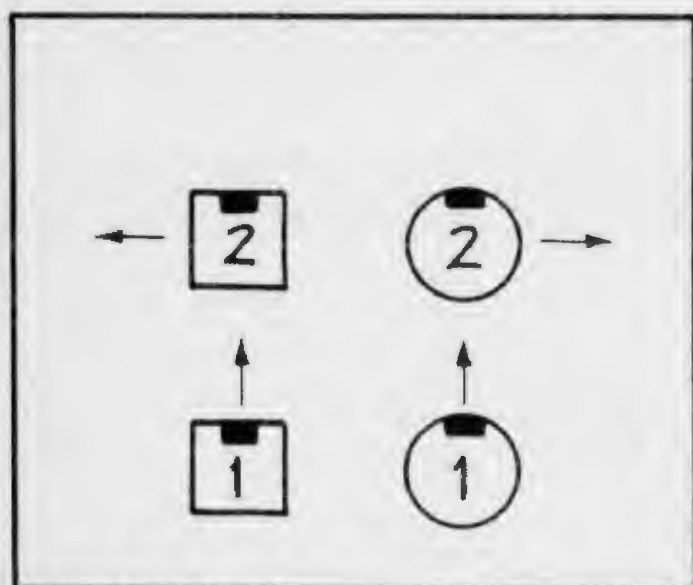
**STYLING:** Remember to allow sufficient room to move past the other couples involved. If the

floor is crowded try turning slightly as you move and by leading with your right shoulder you can essentially become a few inches narrower. When the call "first couple left – next couple right" is used, be sure when you are the lead couple to take a step or two ahead before moving to the left. This will give the trailing couple time and space to wheel right without impeding their motion. **COUNT:** When done by itself it will take 4 steps.

**(64) CENTERS IN:** When two couples are facing in the same direction and one is directly behind the other, the leading couple will step apart and the couple coming from behind will move in between ending in a line of four. When two couples are facing each other, those on the outside or perimeter of the square will step apart. Those on the inside of the square will move in between ending in a form of two-faced line.

**STYLING:** Remember when you are the lead couple that you must step apart and away from each other to allow room for the other couple

to move in between you. **NOTE:** When you hear the call Centers In, if there is no couple in front of you, it is your responsibility to step apart so that the other couple may move in between you. "Centers" refers to those couples who are nearest to the center of the set. Centers In calls for the centers to squeeze in between the lead couple. (Centers Out would call for the same centers to separate and move out to stand at either end of the leading couple. In these cases both patterns end with lines of four facing out.) **COUNT:** No established count is needed as this movement blends from the previous figure into the following one.

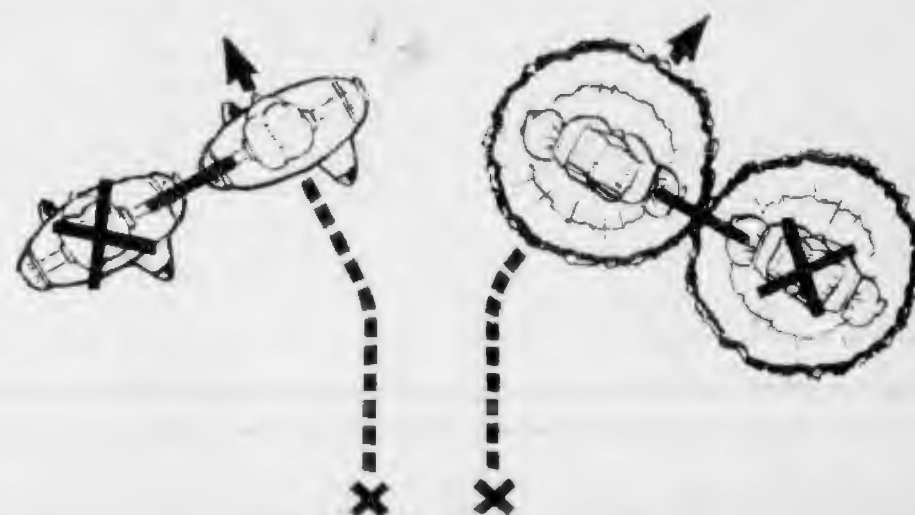


**CENTERS IN:** Dancers on the outside will separate slightly to allow the centers to move in between them.

**(65) CAST OFF:** From a line of four, the center two people separate and, working as a couple with the outside person serving as a pivot, they move forward and around an outside pivot point. The distance to be covered in the Cast Off is determined by the call.

**STYLING:** This is one of a long line of "non-sex" figures where it's just as common for two men or two ladies or a man and lady in reverse setup to work together. When in the lead couple position, having stepped apart, have your "ready arm" set for the person to move alongside. This simply means to have the arm from the shoulder to the elbow in a vertical position

but extended a few inches out to the side, the forearm and hand directed straight ahead. The person moving in will simply link his (or her)

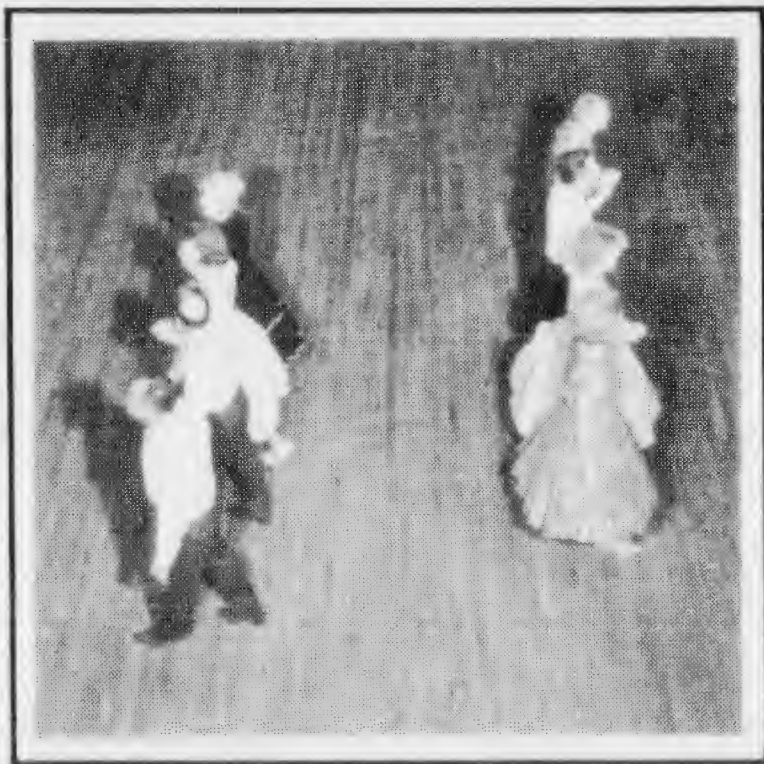


**CAST OFF:** This action depicts a **CENTERS IN**, followed by a Cast Off. Those on the outside serve as gate posts and hold their pivot.



arm and join hands. This handhold, while offering security in making any follow-up move, is not rough nor awkward and is easy to release. The person on the outside serving as a pivot must remember that his turning speed

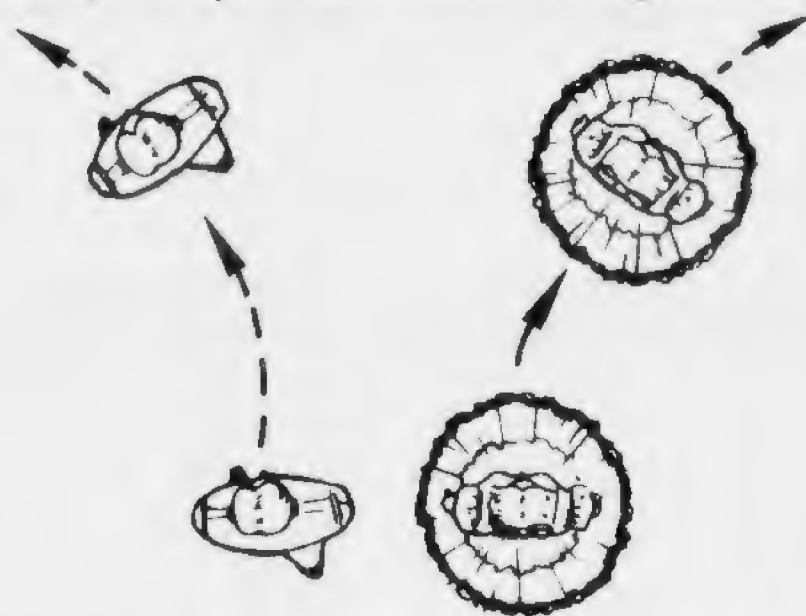
will be considerably slower and he will take smaller steps than the person working beside him. COUNT: The number of beats required will depend on the call. A three-quarter Cast Off would require at least 4 steps.



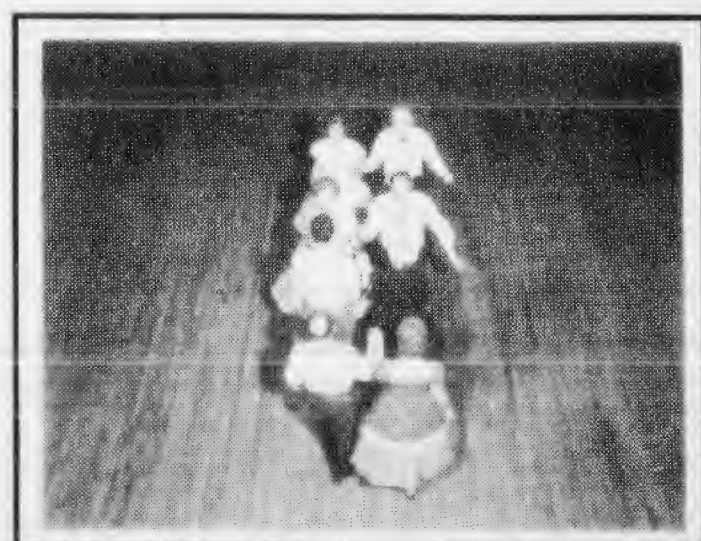
Live dancers illustrate the blending of **CENTERS IN** (64) and **CAST OFF** (65) into a smooth, flowing movement.

**(66) CLOVERLEAF:** From a completed Double Pass Thru position the outside couples step forward slightly, separate, and move one-quarter of the way around the outside of the square until they make contact with another dancer coming toward them. With this person they turn to face the square and step forward toward the center. Those couples second in line simply follow the person in front of them by first moving forward, then dividing and moving one-quarter around the square until they meet the person coming toward them. They turn, and as a couple, face directly behind the other couple, to end in starting Double Pass Thru position. (A Single Couple): The couple separates and each dancer moves in a 90° arc to the next designated position to follow the next call.

**STYLING:** It is important to move forward first before turning away. This will help to avoid a "jam-up" and allow everyone to move

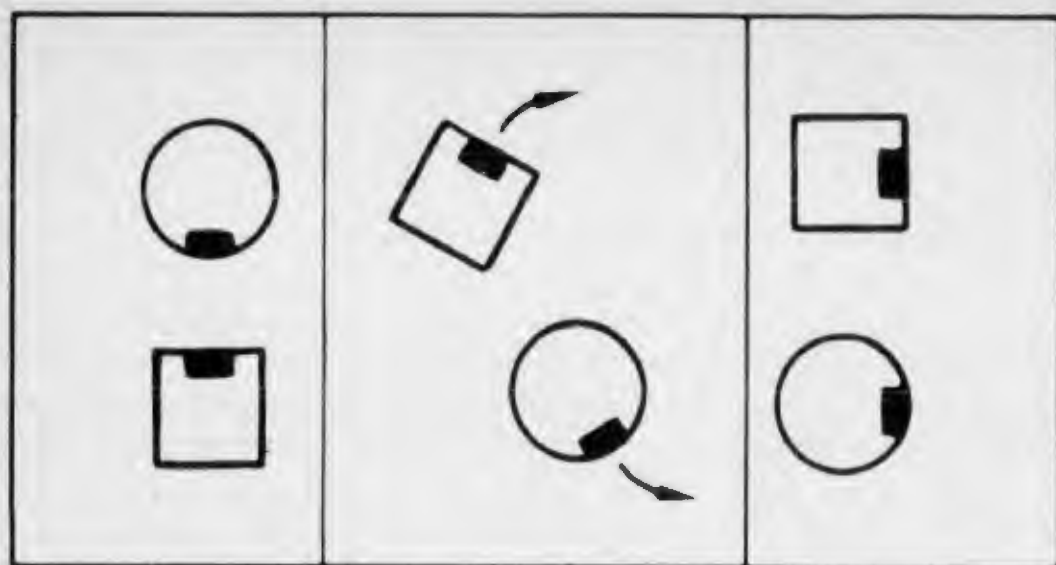


with comfort. It should be a flowing pattern, not a stop and go series of jerky movements. The trailing dancers should also step forward before looping back and around to follow the lead person. COUNT: A minimum of 4 steps is required.



**CLOVERLEAF:** Outside couples step forward, separate and move around the outside to meet an oncoming dancer, join hands and face the center. Trailing couples simply "follow the leader."





**(67) SLIDE THRU:** Two facing dancers will move past each other, passing right shoulders. Each will then immediately turn one-quarter. A man always turns right. A lady always turns left.

**STYLING:** *This always starts with two facing dancers and ends with those same two dancers standing side by side. Ladies will always turn left, men will always turn right, having passed right shoulders with their opposite. Two men or two ladies doing the Slide Thru will end adjacent to each other but facing in opposite directions.* **COUNT:** *Like a Star Thru, this will take 4 steps.*

**SLIDE THRU:** Across these two pages, from left to right, live dancers execute the Slide Thru movement in four conceivable dancer combinations. Starting with normal couples-facing position you can follow each person's movements. The second example shows couples half-sashayed. The third series illustrates what happens with ladies facing ladies. And finally, here's how it is with men facing men. It is easy to visualize the basic rule—man always turns right, lady always turns left.

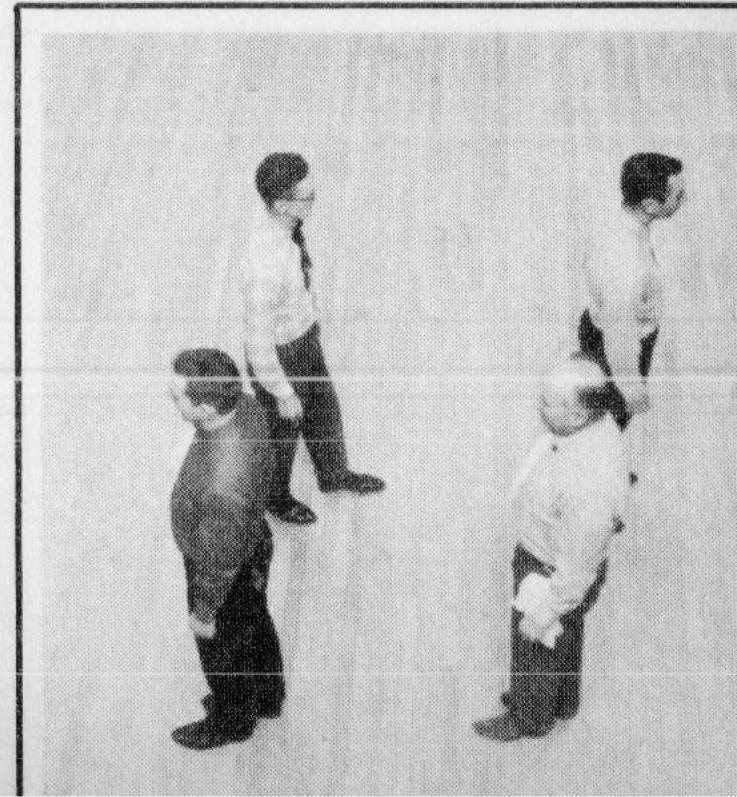
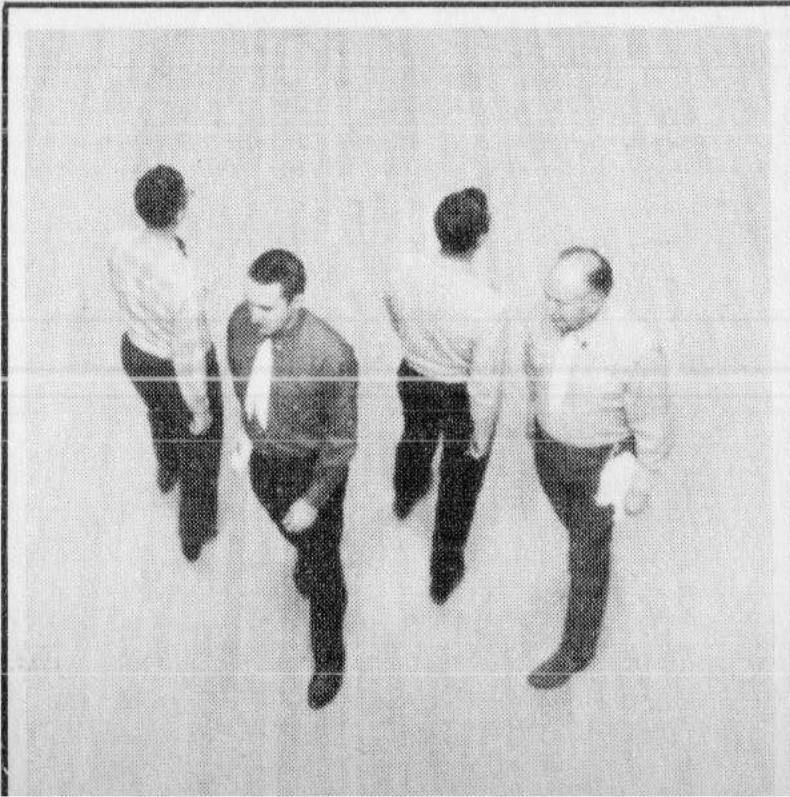
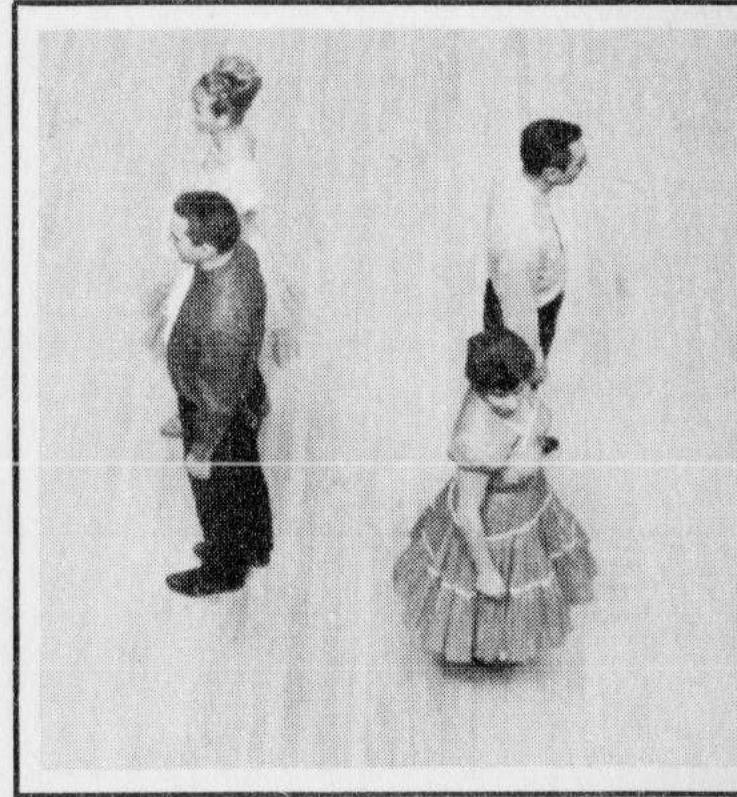
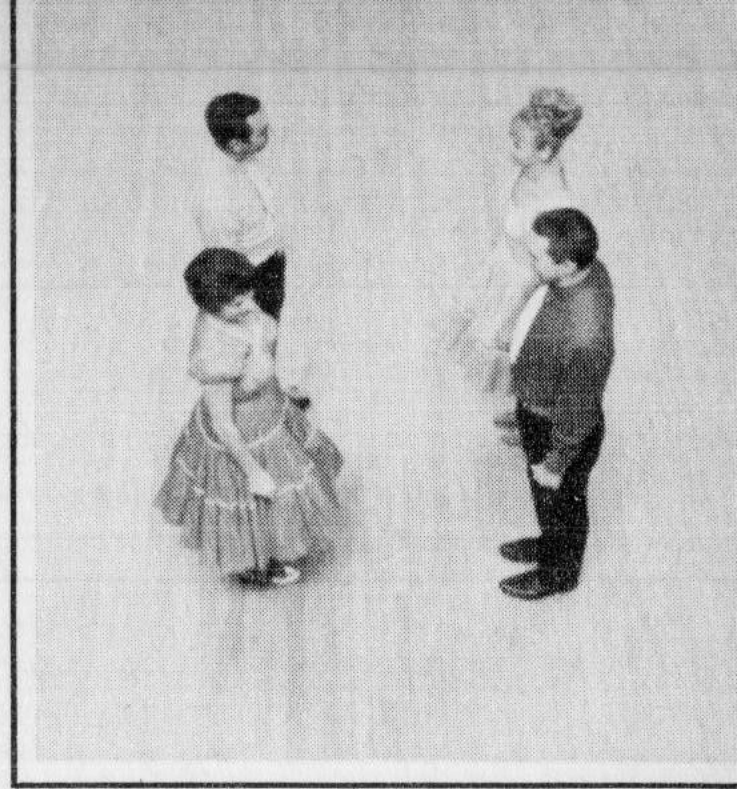
## A LIBRARY OF SQUARE DANCE HANDBOOKS

This is just one of a series of Handbooks created by The Sets in Order American Square Dance Society, written by its editors and bound into your copies of SQUARE DANCING magazine. The companion to this book, of course, is the Handbook for the Basic Program of American Square Dancing.

Also in the collection is the Indoctrination Handbook with its invaluable collection of good tips for square dancers. Other titles published by SIOASDS include: Youth in Square Dancing; The Story of Square Dancing; Square Dance Party Fun; Publicity; Square Dance Organization; and One-Night-Stands.

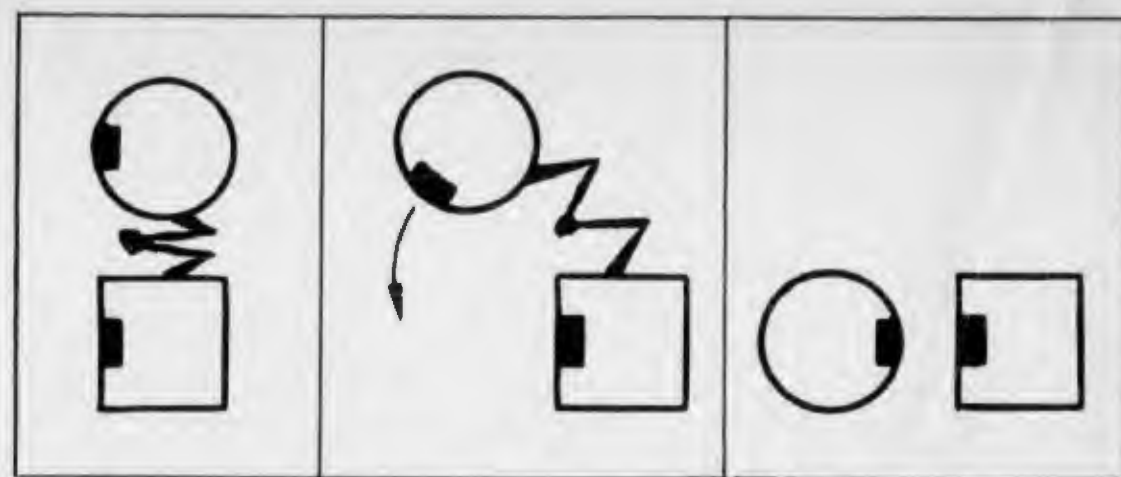








**(68) FOLD:** In any line consisting of two or more dancers those indicated by the call will move forward and turn to face a person formerly standing beside him. (Fold a Girl—Fold a Boy). Whenever a man and lady are working together as partners, either from a normal position or from a Half Sashay position, they can Fold a Boy or Fold a Girl by joining inside hands and maneuvering the partner designated around to face them. (Ends Fold): From a line of four (or more) each person on the end of the line moves forward. The person coming from the right end does a half left face turn 180° while the one on the left end does a half right face turn 180°. The two then end side by side facing the couple who had previously been in the center



of the line with them. (Centers Fold): From lines of four the centers step forward and fold toward the ends who slide together.

**STYLING:** It is important to recognize immediately whether or not you are an end person or a center. There should be little difficulty in establishing whether you are a man or a lady. **COUNT:** While this can be done in fewer steps, it's best to allow 4 for comfort.

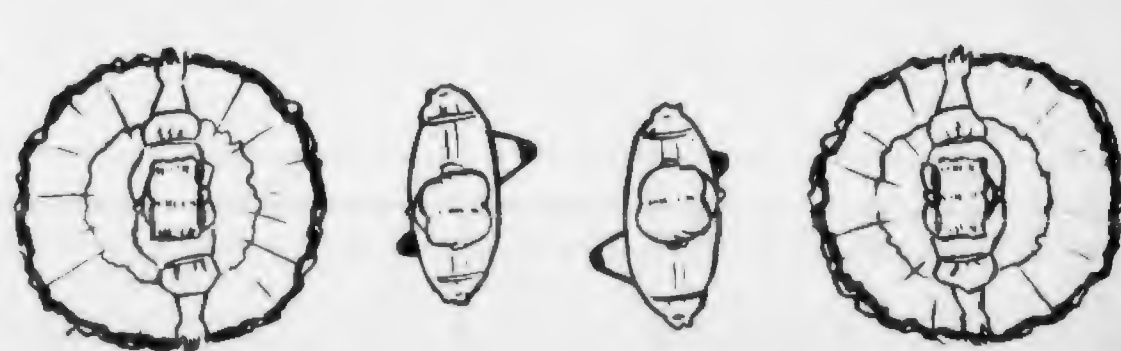
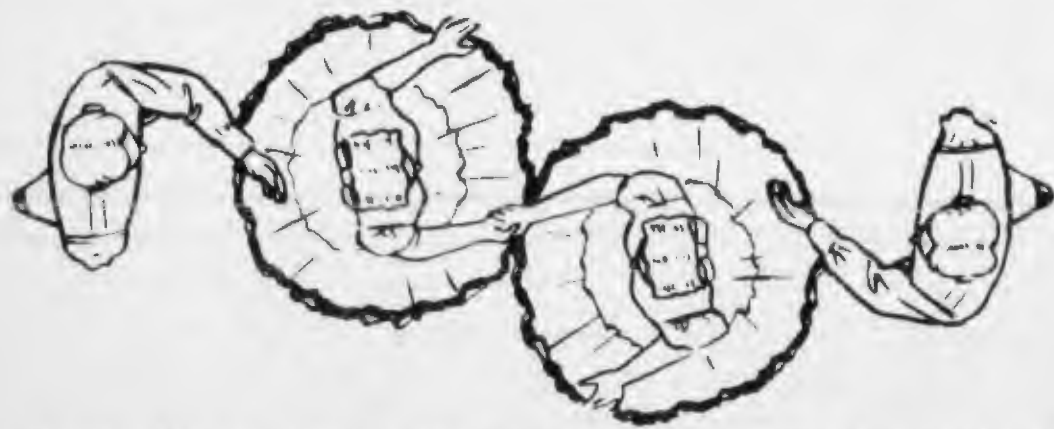


**FOLD:** End dancers step forward and turn to face those who were the centers of the line of four.

**(69) DIXIE CHAIN:** Two couples meet while in single file. They move by each other as in a Grand Right and Left, using alternate hands. The first two dancers start with right hands and the second two start with left hands. Couples are in single file awaiting the next call at the completion of the figure.

**STYLING:** Handholds are much the same as in a Right and Left Thru or Grand Right and Left. Try not to reach too far ahead or lean over when taking the hand of the dancer com-

ing toward you. Handholds should be released as soon as you move by each other to avoid pulling another dancer into a wrong direction. This is a case of everyone being involved in the action. It requires that those called upon to lead the movement start with their right hands. They will then set the initiative in giving their next free hand (left) to the next person so that the same hands are not used twice in succession. You must pull by two hands before following the next call, otherwise the movement is not satisfactorily completed. **COUNT:** It's best to allow at least 3 steps.



**DIXIE CHAIN:** Ladies take right hands, move by each other and extend the left to the man coming toward them. At the completion of the movement all are facing straight ahead awaiting the next command.



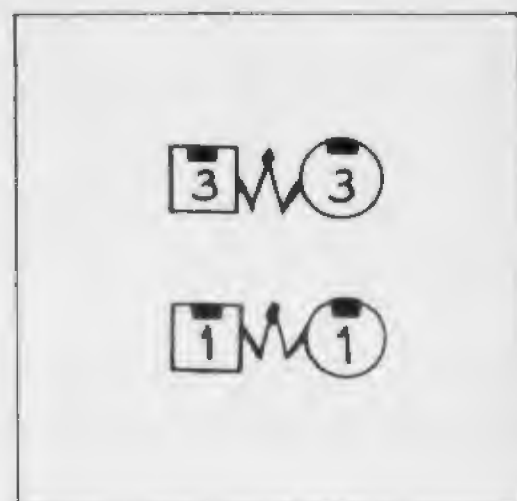
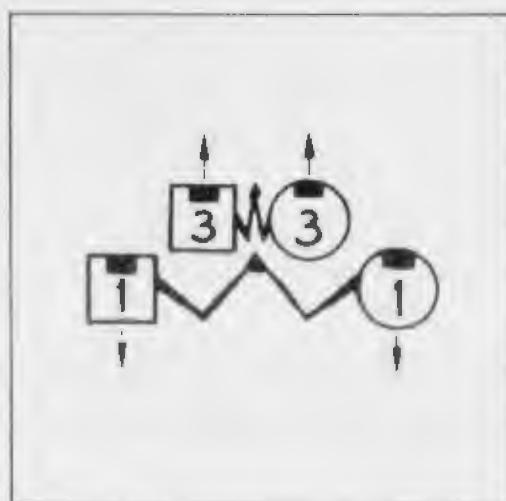
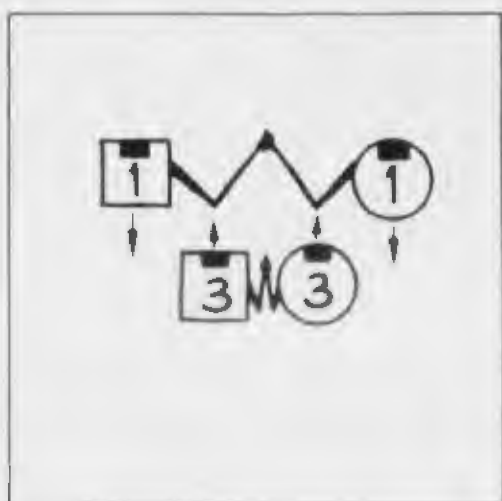
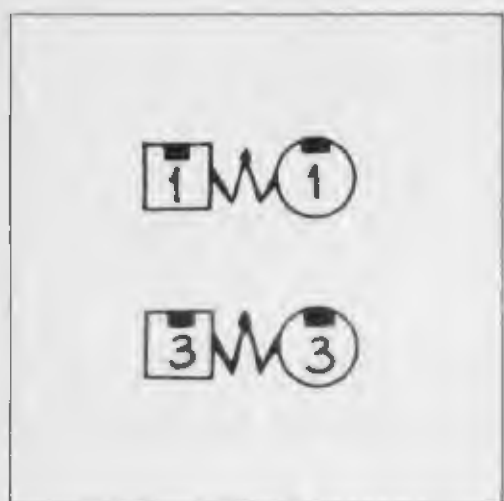


**SUBSTITUTE:** Lead couple makes the arch and backs over as the trailing couple moves forward and "ducks" under.

**(70) SUBSTITUTE:** With two couples facing in the same direction, one in front of the other, the couple in front makes an arch, backs over the other couple and becomes inactive, while the couple in back moves forward and ducks under to become active.

**STYLING:** The couple making the arch and

backing up may "fake" the arch by disengaging hands and separating slightly as they back up to their new position. This will avoid the problem of bumping into others or not allowing sufficient room for the couple to dive thru. If this method is used be sure to move back to position after the movement has been completed.

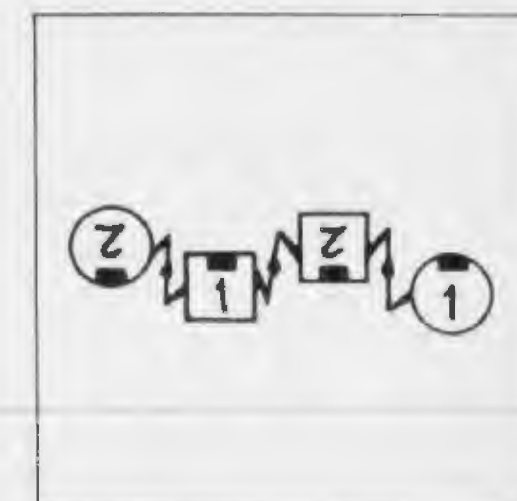
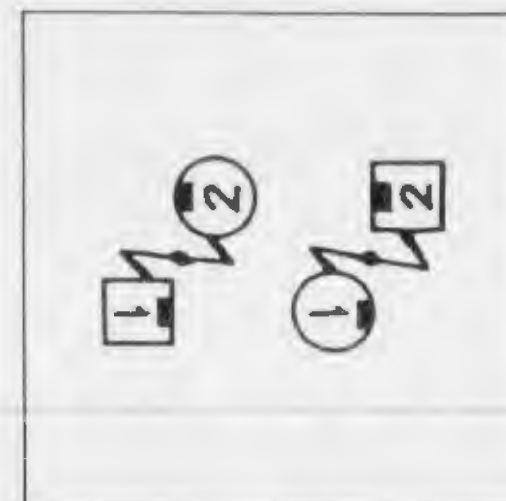
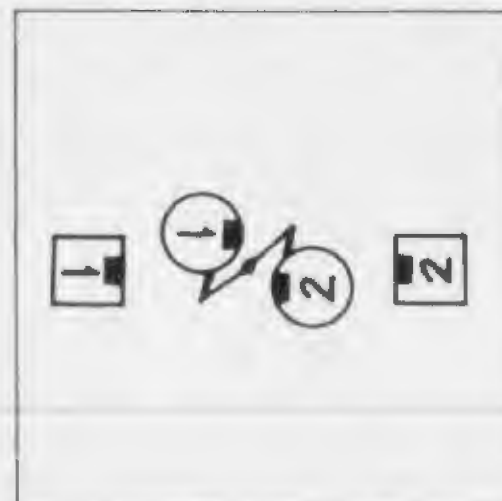


At the completion of **SUBSTITUTE** couples have exchanged places and the trailing couple has become "active."

**(71) DIXIE STYLE:** A movement that starts like a Dixie Chain but does not complete it. (Dixie Style to an Ocean Wave): Following the starting pattern of a Dixie Chain (69) begin with two facing couples in single file. Those in the lead give a right and pull by. Giving a left to the next, they all

pull by. Retaining left handholds, the two reaching the center take right hands and all adjust slightly to face in alternating directions in an Ocean Wave formation.

**STYLING:** Remember to use the proper handholds and flow into the next movement. **COUNT:** For maximum comfort allow 4 steps.



**DIXIE STYLE:** The movement starts in much the same way as the Dixie Chain (67), but ends in an Ocean Wave formation.

(Please turn to the next page for photos of Dixie Style to an Ocean Wave)



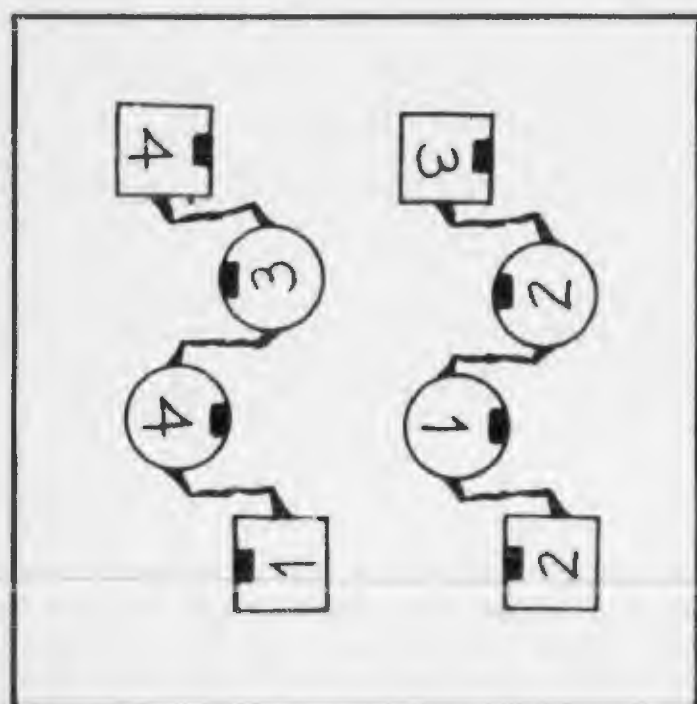
Follow the live dancers step by step through the **DIXIE STYLE TO AN OCEAN WAVE** movement.



**(72) SPIN CHAIN THRU:** From two identical, parallel Ocean Wave formations, those in the centers will release handholds with each other and all four couples will turn with their joined hands, halfway around. Next, the two in the center of each Ocean Wave will turn three-quarters around to make an Ocean Wave across the set. Without stopping, the two in the center of this new wave will turn halfway around to form

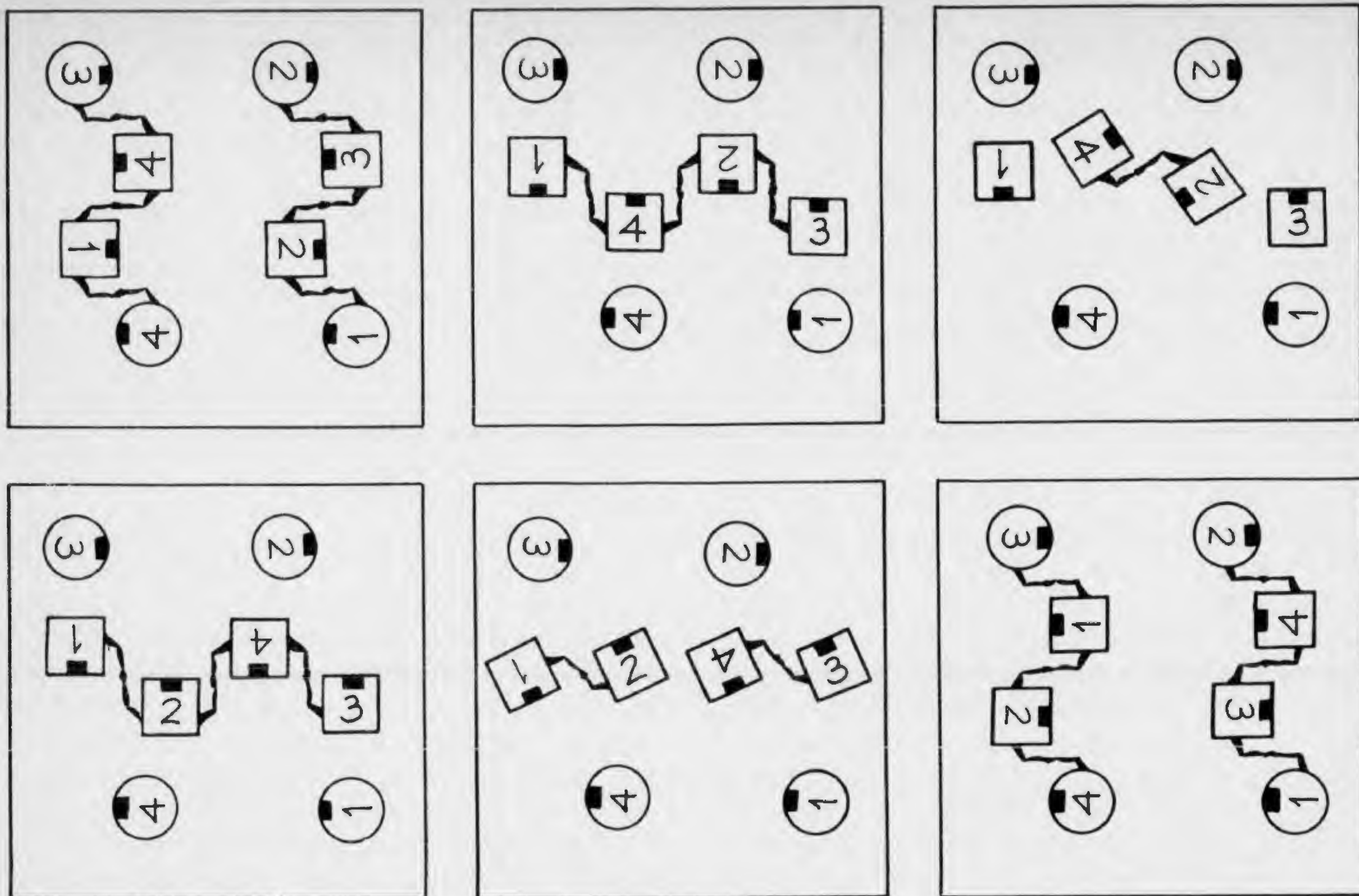
the wave across the set once more. Still without a stop, the Ocean Wave across the center will break in the middle and the two pairs will turn three-quarters to finish in two similar parallel Ocean Waves.

**STYLING:** *Ends remember to "stay put" unless you are given a specific command (U Turn Back, Circulate, etc.).* **COUNT:** *16 steps will get you through in fine shape.*



**SPIN CHAIN THRU:** Starting from an Ocean Wave formation, photos illustrate the "H" setup with the men in a wave across the set and the completion of the movement with dancers again in Ocean Wave formation.



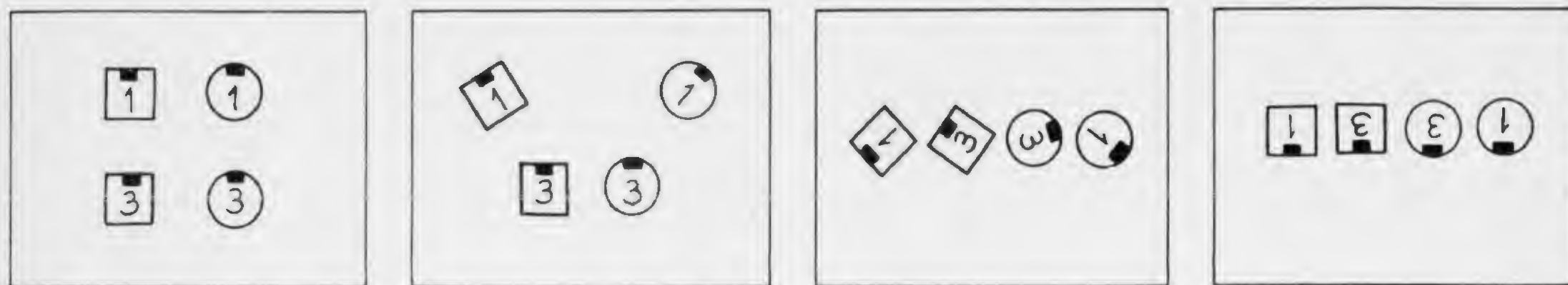


**SPIN CHAIN THRU:** Starting with the dancers in an Ocean Wave as shown on the previous page, this series takes you step by step through the complete traffic pattern.

**(73) PEEL OFF:** In a formation where one couple is directly behind another, both facing in the same direction, the lead couple moves forward slightly, separates and makes a 180° turn to face in the opposite direction and form the ends of a new line. At the same time, the trailing couple will step forward, split the other two, separate and make a tight 180° turn to reverse

their facing direction and end as the center couple in the newly-formed line.

**STYLING:** *Don't forget to take a short step forward before you start your "peeling" motion. If you learn the basic rule you should have no problem in executing the movement from several different positions.* **COUNT:** *Once you become proficient in the execution of this movement you can do it in 2.*



**PEEL OFF:** Dancers take a short step forward before starting the "peeling" motion. Lead couples become ends, trailers become centers of the newly-formed line.

(Please see photo series on Peel Off—next page)



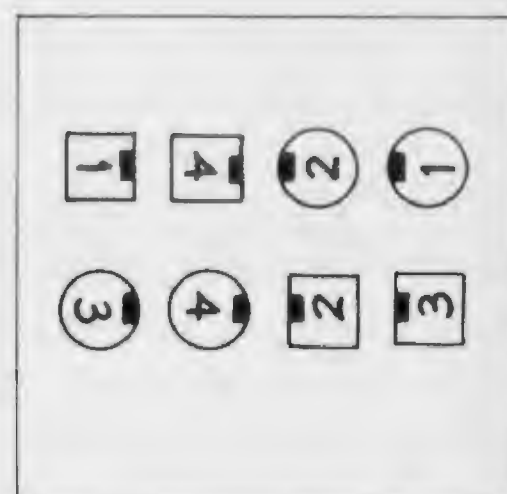
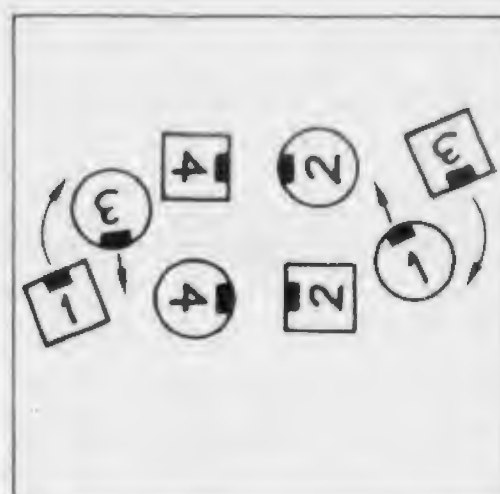
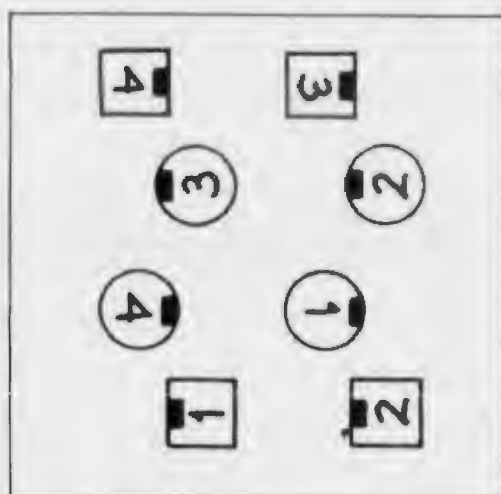
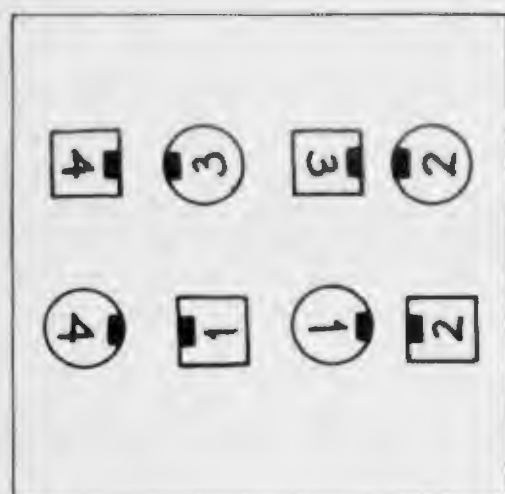


**PEEL OFF:** Everybody works as the dancers illustrate the correct method of accomplishing the movement.

**(74) PASS TO THE CENTER:** From an Eight Chain Thru formation all dancers will Pass Thru. Those reaching the outside of the square will do a Partner Trade (59) while those reaching the center are ready to react to the next call. From two parallel Ocean Wave formations those facing out, away from the center of the square, release handholds, move forward and do a Partner Trade. Those facing into the center of the square move forward to follow

whatever call comes next.

**STYLING:** *Those who are "outsides" must remember to Trade. Those who move into the center must listen for the follow-up command and not make the mistake of doing a Pass Thru with the dancers they are facing. Once this happens you'll find it is impossible to recover and go on to complete the next movements.*  
**COUNT:** *For comfort allow at least 4 beats for the blended Pass Thru and Partner Trade.*

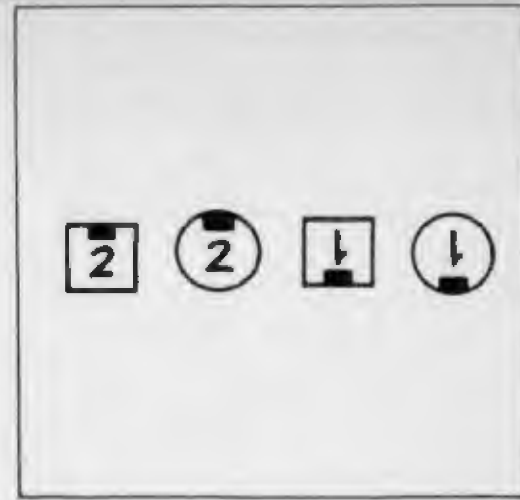
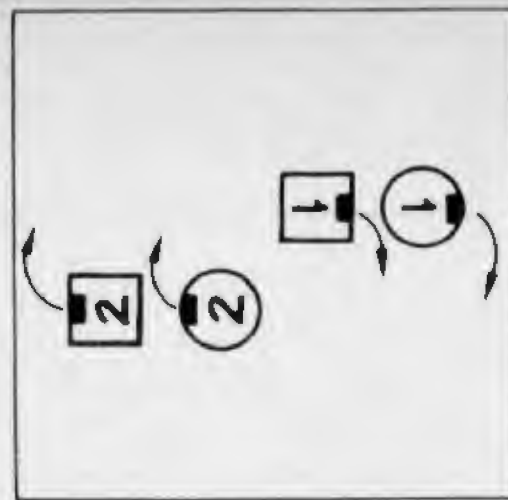
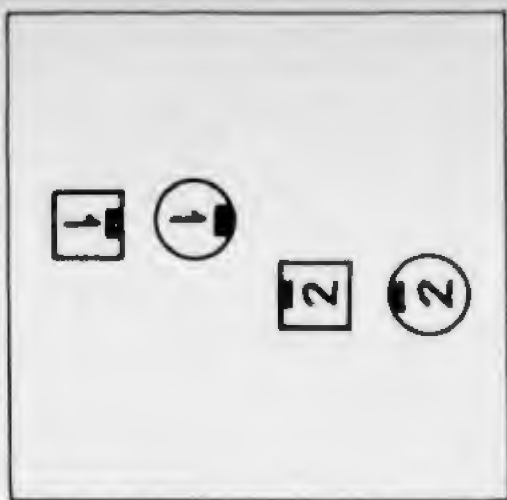


**PASS TO THE CENTER:** From an Eight Chain Thru formation all will Pass Thru. Those reaching the outside do a Partner Trade, while those reaching the center simply await the next command.



**PASS TO THE CENTER:** Dancers pass right shoulder to right shoulder. As those on the outside do a Partner Trade, the ones in the center are ready to do whatever movement is called.



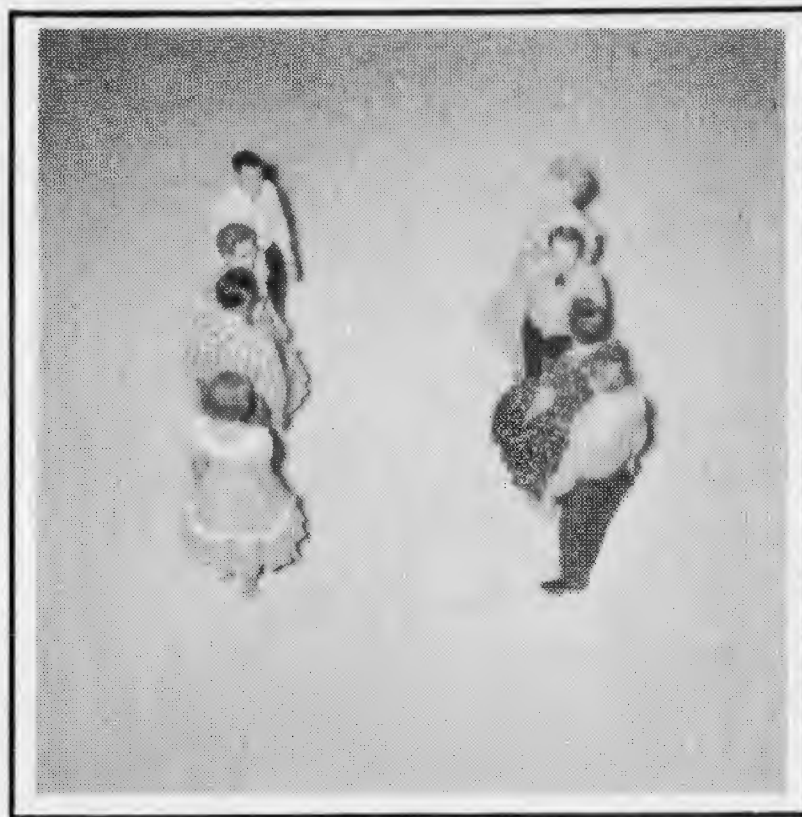


**TAG THE LINE:** From a line of four all turn to face the center of the line, pass right shoulders in single file and if called "right" the dancers will turn RIGHT into a two-faced line.

**(75) TAG THE LINE:** From any even numbered line of four, six or eight dancers in any facing direction or combination of facing directions dancers turn to face the center point in the line. Taking a short side-step to their left they move forward passing right shoulders as they pass beside the other dancers. As they are moving they will be given the follow-up command which will tell them which direction to turn individually. (i.e.) Right: After having passed

by the other dancers each dancer will turn at right angles to end in a two-faced line; Left: Each dancer will turn independently at left angles into a two-faced line; In: All dancers will face in toward the center of the set; Out: All dancers will face out away from the center of the set.

**STYLING:** Don't make a march or drill out of this movement, but move through the pattern rhythmically. **COUNT:** Better allow 4, although it may be done in fewer.



**TAG THE LINE:** With two lines in action, dancers, having faced to the center of the line take a short side-step to the left to pass right shoulders and turn right or, as shown in the last picture, they could turn "left", if directed.



# GLOSSARY OF SQUARE DANCE TERMS

While there are many terms used in square dancing which are not considered to be basics, the following, for the most part, are said to be "companion movements." It is often useful to become familiar with these as they will be used in many calls. A substantial number are simply variations of the standard basics. They are all a part of the language of square dancing.

**Alamo Trades:** Following the rule of Trade (59), it is possible to apply this movement in an Alamo ring setup. The command is given to and executed by adjacent dancers with joined hands. For example, on the call Heads Trade, the head men would trade with the lady on his right by turning by the right halfway around.

**All Eight Chain:** From a normal square setup, dancers give a right to the corner, pull by, give a left to the next for a Courtesy Turn.

**All Eight Spin the Top:** Can be done from a position of partners facing after an Allemande Left or at the end of a Grand Right and Left, also from a Wrong Way Thar Star, and with any designated person. Meet that person with a right hand swing halfway round; those coming into the center star left three-quarters, those on the outside move up one-quarter to meet the same person.

**All Eight Swing Thru:** From an Alamo style formation dancers swing right half-way around. With the person they meet they swing left half-way around. From a Wrong Way Thar setup those in the center release their left hand star and couples turn half-way by the right. The dancers on the outside of the circle remain in place as those in the center turn their left hand star across to the opposite and take right hands, once again in a Wrong Way Thar.

**Catch All Eight (traditional):** Each person takes his partner by the right forearm and moves forward and around clockwise in two steps. Each drops the armhold and does a quick right face pivot in place half-way around in two steps, takes a left forearm with that same person and moves forward and around counterclockwise a little more than a full turn (8 steps) or as directed by the next call.

**Centers Out:** When two couples are facing out in the same direction and one is directly behind the other, the lead couple

will remain in place as the couple coming from behind (centers) will separate slightly and move forward to form the ends of a line of four with the other couple. When two couples are facing each other, those on the outside or perimeter of the square will remain in place. Those on the inside of the square will separate slightly and move forward to form the ends of a line of four, centers facing in and ends facing out.

**Clover And . . .** Those couples facing out at the time of the call will separate and move out and around in a loop to meet an opposite. Each person then turns and faces into the set. At the same time the others do whatever movement is called (Square Thru, Right and Left Thru, etc.).

**Cross Fold:** From a line of three or more dancers, those designated by the call will step forward and cross, passing right shoulders with the other active dancer to end in front of and facing the inactive dancer.

**Cross Run:** From any line formation (either normal facing in or out, Ocean Wave, or two-faced) those designated will step forward, cross and move into the spot vacated by the other active dancer, having reversed facing direction.

**Daisy Chain:** An interrupted Grand Right and Left movement: Dancers move forward two people in the direction of a Right and Left Grand. They turn this person with a left forearm half-way around, pull by and, moving in the reverse direction, turn the person they meet with a right forearm half-way around. Again they move forward two with a left and right and then turn that person with a right, half-way around. This pattern of forward two and back one continues until each dancer meets his partner or until directed by the next call.

**Dixie Daisy:** The movement starts with



two facing pairs, one person behind the other in single file. The two facing each other in the center give rights to each other and pull by. They next give a left forearm to the person on the outside and turn halfway around. The person thus turned remains facing out while the two actives meet in the center again, give a right, pull by and end behind one of the facing-out dancers.

**Dixie Grand:** From a circle formation (or from a promenade with two couples wheeling around to face the couple behind them) those designated take the lead and start a Dixie Style movement, giving a right to the first, pull by, left to the next and pull by to follow the next command.

**Eight Chain 3, 4, 5, etc.:** With couples in the same starting position as in Eight Chain Thru, the action continues the same thru the number of hands (persons) indicated by the call. Thus an Eight Chain Four is one half of an Eight Chain Thru. The fourth person is pulled by to complete the movement.

**Eight Rollaway Half Sashay:** From a standard Allemande Thar with men in the center backing up, men release the star and turn with the person on their left arm halfway around, thereby putting the ladies in the center and the men on the outside. At this point each person does an individual half left face turn. They then take right hands as the ladies, now in the center, make a left hand star and proceed forward as the men back up.

**Grand Swing Thru:** With all eight dancers in one long Ocean Wave formation, all swing right halfway around, those who can then swing left halfway around.

**Heads/Sides Divide:** The couples designated leave their partner and move to their corner spot awaiting the next command.

**Left-Hand Ocean Wave:** An Ocean Wave where those in the center of the wave are holding right hands and those on the outsides are holding left hands.

**Left Spin Chain Thru:** From two parallel left-hand Ocean Wave formations, those in the center of each line will release hand-holds and all four couples will turn with their joined left hands, halfway around. The two in the center of each wave will join right hands and turn three quarters around to make an Ocean Wave across the

set. Without stopping, those in the center of this new wave will turn left halfway around to form the wave across the set once more. Still without a stop, the Ocean Wave will break in the center and the two pairs will turn right three-quarters to finish in two similar, parallel left-hand Ocean Waves.

**Left Spin the Top:** From a left-hand Ocean Wave, ends swing by the left half-way, centers turn by the right three-quarters as the ends move up one-quarter to form a new wave.

**Left Swing Thru:** From a left-hand Ocean Wave formation, ends turn left half-way, centers turn right halfway.

**Outsides In/Out:** When two couples are facing into the square with one directly behind the other, the couple on the outside or perimeter of the squares moves in between the lead couple to become the centers of a line of four, or the trailing (or outside) couple moves out to become the ends of a line of four. When two couples are facing each other, the couple on the outside of the square will move in between the other couple to become the centers of a line of four — the centers of the line will be facing into the square while the ends will be facing out. From the same setup the couple on the outside moves out to become the ends of the line of four facing in, the centers of the line will be facing out.

**Partner Wheel and Deal:** With partners side by side, the person on the right wheels left face 180°. At the same time the person on the left will move forward a step and wheel right face 180° to end behind partner. This movement is also referred to as a Single Wheel and Deal.

**(And a) Quarter More:** A term signifying that dancers, after completing the previous call, continue the movement another 90° in the same direction. The command may be directed either to individual dancers or to couples.

**Rip 'n Snort to a Line:** Two facing couples will join hands. Without releasing hands the couple indicated by the call will dive under the arch made by the raised joined hands of the other couple. Once having passed under the arch, the "active" couple will separate and move out to form the two ends of a line. The arching



couple will turn (carefully) under their own arms to end in the center of the line. All four are facing in the same direction.

**Split Circulate:** From two parallel Ocean Waves, centers release handholds and separate slightly, making an imaginary line through the center of the square with four dancers on each side of the imaginary line. Each dancer will move up one position, as in a regular Circulate, but working only with the other three dancers in his own half of the square.

**Split Your Corner:** From a square formation those designated will move forward, turn to face the corner and pass between the inactive couple. They will face out or follow the next command. The active lady passes right shoulders with her corner, the active man passes left shoulders with his corner.

**Step Forward (Step Thru):** The term indicates that when dancers are in a line of four or an Ocean Wave line all release

handholds and those designated will take one step forward, passing the adjacent dancer to await the next call.

**Swat the Flea:** (Same as Box the Gnat with left hands.) The man and lady will join left hands and the lady moves under the raised left arms in a half right face turn as the man walks forward in a half left face turn. End facing each other. The handgrip should be loose so the lady's hand can roll securely inside of the man's.

**Throw in the Clutch:** From an Allemande Thar or Wrong Way Thar those in the center retain the star but release handholds with those on the rim. The four in the star will walk forward and those on the rim will also walk forward, moving in the opposite direction of those in the star.

**Wheel and Deal and a Quarter More:** Couples will execute a Wheel and Deal movement but will continue on another quarter turn (90°) to end back to back with the other couple.

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## YOUR INDEX OF TERMS

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Alamo Trades	Glossary	Ocean Wave	55
All Eight Chain	Glossary	Ocean Wave Balance	55
All Eight Spin the Top	Glossary	Outsides In/Out	Glossary
All Eight Swing Thru	Glossary	Partner Wheel and Deal	Glossary
Cast Off	65	Pass to the Center	74
Catch All Eight	Glossary	Peel Off	73
Centers In	64	Quarter More (And a)	Glossary
Centers Out	Glossary	Rip 'n Snort to a Line	Glossary
Circulate	57	Run	58
Clover And	Glossary	Slide Thru	67
Cloverleaf	66	Slip the Clutch	53
Cross Fold	Glossary	Spin Chain Thru	72
Cross Run	Glossary	Spin the Top	60
Daisy Chain	Glossary	Split Circulate	Glossary
Dixie Chain	69	Split Your Corner	Glossary
Dixie Daisy	Glossary	Step Forward (Step Thru)	Glossary
Dixie Grand	Glossary	Substitute	70
Dixie Style	71	Swat the Flea	Glossary
Double Pass Thru	63	Swing Thru	56
Eight Chain 3, 4, 5, etc.	Glossary	Tag the Line	75
Eight Chain Thru	54	Throw in the Clutch	Glossary
Eight Rollaway Half Sashay	Glossary	Trade	59
Fold	68	Trade By	61
Grand Swing Thru	Glossary	Turn Thru	51
Heads/Sides Divide	Glossary	Wheel and Deal	62
Left-Hand Ocean Wave	Glossary	Wheel and Deal and	
Left Spin Chain Thru	Glossary	a Quarter More	Glossary
Left Spin the Top	Glossary	Wrong Way Thar	52
Left Swing Thru	Glossary		



## **(PANTOMIME WALTZ, continued)**

Ending:

- 1-4 Side, Touch, —; Side, Touch, —; Dip  
Fwd, Touch, —; Apart, Point, —.

### **SUNSHINE — Hi-Hat 899**

**Choreographers:** Walter Isom and Marge Starr

**Comment:** A fun level two-step with twelve measures repeated. The music has the big band sound.

#### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —,  
Point, —; Together to CLOSED M face  
WALL, —, Touch, —;

#### **PART A**

- 1-4 Side, —, Draw, Close; Side, Close, Side,  
—; Side, —, Draw, Close; Side, Close,  
Side, —;  
5-8 Side, Close, Cross, —; Side, Close,  
Cross, —; Turn Two-Step; Turn Two-Step  
end M facing WALL;  
9-12 Repeat action meas 1-4;  
13-16 Repeat action meas 5-8 except to end  
in SEMI-CLOSED facing LOD:

#### **PART B**

- 1-4 Fwd, Close, Back, Close; Walk, —, Turn  
to face WALL in CLOSED, —; Side, Be-  
hind, Side, Thru to SEMI-CLOSED facing  
LOD; Walk, —, 2, —;  
5-8 Fwd Two-Step; Fwd Two-Step; Walk, —,  
2, —; Pickup to CLOSED, —, 2, —;  
9-12 Side, Close, Cross to SIDECAR, —; Side,  
Close, Cross to BANJO, —; Fwd, Lock,  
Fwd, —; Fwd, Lock, Fwd to CLOSED, —;  
13-16 Repeat action meas 9-12 except to end  
M facing WALL:

#### **INTERLUDE**

- 1-4 Side, Behind, Side, Behind to SEMI-  
CLOSED facing LOD; Walk, —, Turn to  
face WALL in CLOSED, —; Side, Behind,  
Side, Behind to SEMI-CLOSED; Walk, —,  
Turn to face WALL in CLOSED, —;  
5-8 Turn Two-Step; Turn Two-Step to face  
LOD in SEMI-CLOSED; (Twirl) Walk, —,  
2, —; 3, —, 4 to CLOSED M facing  
WALL, —;

SEQUENCE: A - B - Interlude - A - B - Interlude,  
Change hands Step Apart and Ack.

### **BLUEBIRD WALTZ — Hi-Hat 899**

**Choreographers:** Charlie and Marge Carter

**Comment:** A smooth waltz with a slightly dif-  
ferent introduction. Nine measures have iden-  
tical footwork. The music has the big band  
sound and the tune is the never forgotten  
Missouri Waltz.

#### **INTRODUCTION**

- 1-4 CLOSED M facing LOD Wait; Wait; Fwd,  
Point, —; Turn to face WALL in LEFT-  
OPEN, Touch, —;

#### **PART A**

- 1-4 Thru, Side, Close; Thru, Side, Close end  
M facing LOD in CLOSED; Side, Draw,  
Close; Waltz Balance L, 2, 3;  
5-8 Solo Roll twd WALL, 2, 3 to face; Thru

to LEFT-OPEN facing WALL, Step Fwd,  
Close; (Back Pickup to CLOSED) Back,  
Turn to face LOD in CLOSED, Close;  
Turn M facing WALL, Draw, Close;  
9-12 Fwd, Side, Hook; Thru, Side/Close, Side  
to face RLOD in LEFT-OPEN; Back, Side,  
Thru M facing WALL in CLOSED; Side,  
Draw, Close;

- 13-16 Fwd, Side, Close; Back, Side, Close, Dip  
Back, —, —; Recov, 2, 3 to LEFT-OPEN;

#### **PART B**

- 1-4 SKIRT SKATERS Side, Behind, Side;  
Cross, Side, Close DIAGONAL RLOD and  
WALL; Front, Side, Behind to face DI-  
AGONAL LOD and WALL; Side, Draw,  
Touch;  
5-8 Fwd, Side, Close; Back, Side, Close;  
(Roll Across, 2, 3) In Place, 2, 3 to  
LEFT-OPEN; (Pickup to CLOSED, 2,  
Touch to Opposite Footwork) In Place,  
2, 3 facing LOD;  
9-12 Turn, Arnd, Fwd, to HALF-OPEN facing  
WALL; Fwd Waltz; Back, Turn, Close to  
face LOD; Pickup, 2, 3 to CLOSED;  
13-16 (L) Waltz Turn; (L) Waltz Turn end M  
facing WALL; (Twirl) Side, Behind, Side;  
Pickup, 2, 3 to LEFT-OPEN;

SEQUENCE: A - A Meas 16 Transition (Recov,  
Turn to SKIRT SKATERS facing LOD, Touch)  
Recov, 2, 3; - B - A - B Omit the Pickup and  
Step Thru, Side, Close and Ack.

### **BRIGHT EYES — Windsor 4750**

**Choreographers:** Phil and Norma Roberts

**Comment:** This two-step keeps you thinking. The  
music has the big band sound.

#### **INTRODUCTION**

- 1-4 CLOSED M face LOD Wait; Wait; Side,  
Touch, Side, Touch; Side, Close, Fwd, 2;

#### **PART A**

- 1-4 Fwd, —, 1/4 R Turn face WALL, —; Side,  
Close, Back, Back; Fwd end in BANJO  
M facing LOD, —, Fwd/Check, —; Cross,  
Side, Fwd, Lock;  
5-8 1/4 L Turn end in CLOSED M face COH,  
—, Side, Turn end M face RLOD; 1/4 L  
Turn M face WALL, —, Side, Close; Side,  
Behind, Side, Front; Pivot, 2 M face  
LOD, Fwd, 2;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

#### **PART B**

- 1-4 Fwd, —, 2 to SEMI-CLOSED, Fwd; Fwd,  
—, 2 end in BANJO M face LOD, Close;  
1/2 R Bk Turn to face RLOD, —, Arnd,  
Side end in CLOSED M face WALL; Fwd,  
—, Side, Close;  
5-8 Diag Fwd twd RLOD end in SIDECAR,  
—, Recov face WALL to CLOSED, Side;  
Fwd to BANJO M face LOD, —, Side/  
Back, Side; Fwd, —, Side, Close; Pivot,  
2 end in CLOSED M face LOD, Fwd, 1/4  
R Turn to face WALL;

#### **PART C**

- 1-4 Side, —, Behind, —; L Turn to face COH,  
—, Side, Close; Side, —, Behind, —; R  
Turn to face WALL, —, Side, Close;







### WHY NOT CIRCULATE

(Omit the last four lines of Spin the Top (page 60), substitute these and you'll have another advanced routine.)

Couples circulate

Couples trade, ladies trade

Partner trade, men turn back

Ladies circulate

All eight circulate to

A left allemande

### ACHOO

By Elsie Jaffe, Cleveland, Ohio

Heads go forward just like that

Come on back and box the gnat

Look her in the eye, pull on by

Around one, come into the middle

Box the gnat, pull on by

Split the sides around one

Forward eight to the middle you run

Come on back then pass thru

The ends fold, pass thru and

Trade by, split the sides

Around one, go forward eight

Up to middle and back with you

Pass thru, the ends fold

Pass thru then trade by

Split the sides around one

Forward eight and back like that

Right to opposite box the gnat

Pull on by to a left allemande

Get along home it's a

Right and left grand

Here are a couple of dances by Bill Armstrong, Los Angeles, California.

Sides square thru

Split two make a line of four

Fold the girl, star thru

Wheel and deal

Square thru three quarters

Trade by, star thru

Fold the girl, star thru

Wheel and deal

Square thru three quarters

Face the middle and back away

Fold the girl, star thru

Wheel and deal

Square thru three quarters

Trade by, square thru three quarters

Trade by, do sa do

Spin chain thru, girls trade

Girls circulate, girls run

Girls fold and

Left allemande

All four couples half sashay

Square your sets just that way

(keep your own girl)

Heads face and back away

Forward eight and back away

Just the ends box the gnat

Other four left square thru

Just three hands

Everybody right and left grand

### X L

By Gene McCullough, Griffiss A.F.B., New York

Heads flutter wheel

Square thru, split two

Go around one to a line

Star thru, centers flutter wheel

Trade by to a

Right and left thru

Left allemande

These two dances are called "Stinkin' Thinker's" by Wes Wessinger, San Diego, California.

Heads square thru, star thru

Partner tag right

To an ocean wave

Boys run to the right

Rollaway a half sashay

Left allemande

Heads right, circle to a line

Pass thru and

Partner tag left

To an ocean wave

Left swing thru

Again left swing thru

Girls run left

Left allemande

### SINGING CALL\*

#### DO YOU REMEMBER THESE

By Barry Medford, Houston, Texas

Record: Dance Ranch #606, Flip Instrumental  
with Barry Medford

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Saturday morning serials

Chapters one thru fifteen fly paper

Penny loafers lucky strike green

Reverse, fiat tops n' sock hops

Studebaker pepsi please

Ah do you remember

Allemande left and weave the ring

Cigar bands on your hand

Your daddy's socks rolled down

Do sa do back to back, promenade around

Why movie stars on dixie cups

N' knickers to your knees

Ah do you remember these

FIGURE:

One and three you'll rollaway and

Now box the gnat

Half square thru the other way back

And eight chain thru like that

Mums the word and he's a dirty bird

N' do a double root beer float

Ah do you remember those

Swing and whirl with the corner girl

And you go left allemande

Come on back n' promenade

Go walking hand in hand

Cracker jack prize stars in your eyes

Ask daddy for the keys

Ah do you remember these

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides, Ending.



### **The WORKSHOP**

The more than 40 dances in this issue are typical of the material that appears in this section each month. You are invited to send your dance creations to us for possible use in future issues.

#### **EASY DOES IT**

By Ken Collins, Westlake Village, California

One and three partners trade  
Separate round one to a line  
Star thru, double pass thru  
Partner trade, star thru  
Pass thru, separate  
Star thru, double pass thru  
Partner trade  
Centers double swing thru  
Step thru  
Left allemande

#### **LIGHTS ON**

By Mac Parker, Arlington, Virginia

Sides pass thru  
U turn back, star thru  
Do sa do to an ocean wave  
Swing thru, girls circulate  
Boys trade, swing thru  
Boys circulate, girls trade  
Cast off three quarters  
Boys U turn back  
Allemande left

#### **SPIN THE TOP**

By Darrell M. Hedgecock, Anaheim, California

Heads lead right, circle to a line  
Pass thru, ladies trade  
Swing thru, ends circulate  
Now spin the top  
Pass thru, bend the lines  
Wheel and deal, peel off  
Square thru two hands  
Centers spin the top  
Then pass thru  
Ladies cloverleaf, star thru  
Tag the line left  
Wheel and deal  
Pass thru  
Allemande

#### **MOVE ALONG**

By Ron Welsh, Ceres, California

Head couples star by the right  
Come back by the left  
Pick up your corner, star promenade  
Back out a full turn and circle left  
Four girls square thru four hands  
Do sa do the boys  
Make an ocean wave  
Spin chain thru  
Centers circulate, boys run  
Make a line of four  
Go up and back, star thru  
Then dive thru and  
Square thru three quarters  
Left allemande

### **DIVIDING STARS**

By Jeanne Moody, Salinas, California

One and three star thru  
Square thru and  
Sides divide and star thru  
Do sa do to an ocean wave  
Swing thru, turn thru  
Outsides cloverleaf  
Centers square thru  
Do sa do to a wave  
Swing thru, turn thru  
Outsides cloverleaf  
Centers star thru  
Square thru three quarters  
Left allemande

#### **TOBA MAN**

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads do the right and left thru  
Now ladies lead and flutter wheel  
Same four roll a half sashay  
Then slide thru and  
Circle up four with outside two  
Head men break to line of four  
Pass thru, tag the line out  
Now wheel and deal and  
Double pass thru, centers in and  
Cast off three quarters  
Star thru and California swirl  
First couple go right  
Next two go left  
Do the right and left thru  
Cross trail to the corner  
Left allemande

### **SINGING CALL\***

#### **FIREBALL MAIL**

By Bill Peters, San Jose, California

Record: Longhorn #194, Flip Instrumental with  
Bill Peters

OPENER, MIDDLE BREAK, ENDING  
Four little ladies chain, turn your lady  
Join up hands circle round that land  
Left allemande, go forward three maybe  
Third girl turn thru, left allemande  
Do sa do and then go left allemande  
Come on back and promenade the ring  
Hey look at her run run run  
Look at her sail  
Let her go by by by fireball mail  
FIGURE:  
Head two couples promenade go halfway  
Lead 'em right and circle, make a line  
Go forward up and back  
A right and left thru then ladies lead  
Your flutter wheel in time  
Sweep a quarter, pass thru, corner swing  
Swing the corner there, left allemande  
Come back and promenade  
Well look at her run run run  
Look at her sail  
Let her go by by by fireball mail  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



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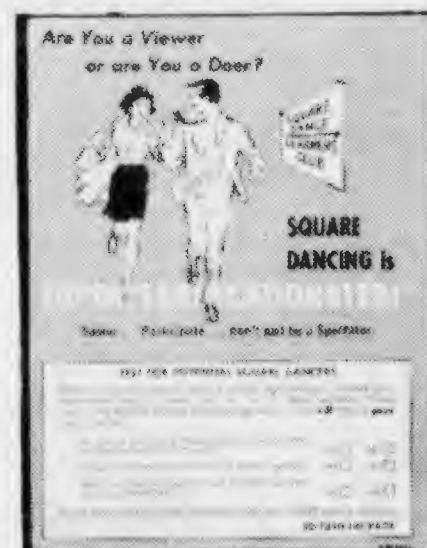
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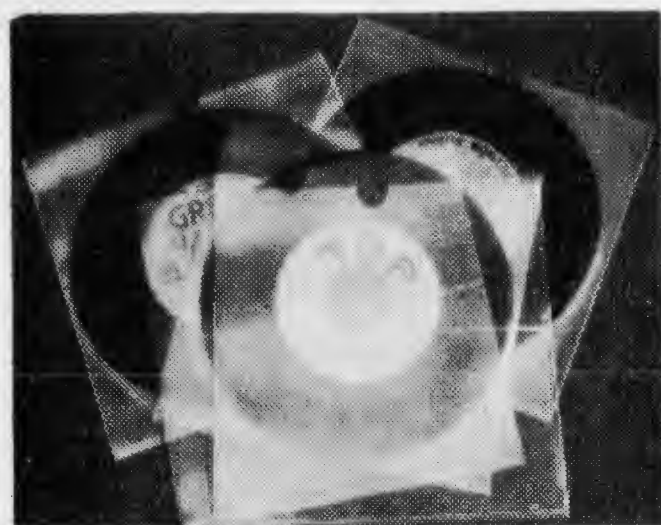
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## CALLER of the MONTH

Kip Garvey,  
Shrewsbury, Massachusetts



A CHARTER MEMBER of one of the area's first teen clubs, Kip Garvey soon tried his hand at calling and in 1964 organized his first teen club, the Y-L Cats, in Lawrence, Massachusetts. His first adult group came into being in 1966 and the next year Kip began traveling to other clubs to fill guest calling spots.

In 1968 Kip graduated from Merrimack College in New England, thanks to square dancing. Since it was because of fees received for calling that he financed most of his college education, he ran a free "thank you" dance to show his appreciation for all that square dancing had done for him. All square dancers in New England were invited to attend the affair.

Kip and his wife, Kathy, met in college and were married soon after graduation. They have a little daughter, Leanne, who is two years old. Although Kathy wasn't a square dancer when they met, she soon learned, is now actively involved with Kip and has become his greatest asset.

Having a desire to educate aspiring callers to the intricacies and details of the calling profession, Kip and Skip Smith organized the Central Massachusetts Callers' School. Since

## Triangle

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they felt most inadequate to provide the knowledge, leading exponents in the field are invited to come in and lecture on their particular forté.

Kip was Chairman of the Teen Coordination Committee of the New England Square Dance Convention, is currently an officer in the Worcester County Callers Association and a delegate to the New England Council of Callers Associations. Since Kip is a teacher, he can devote much time to calling and use the experience of teaching as an asset in teaching square dancing.

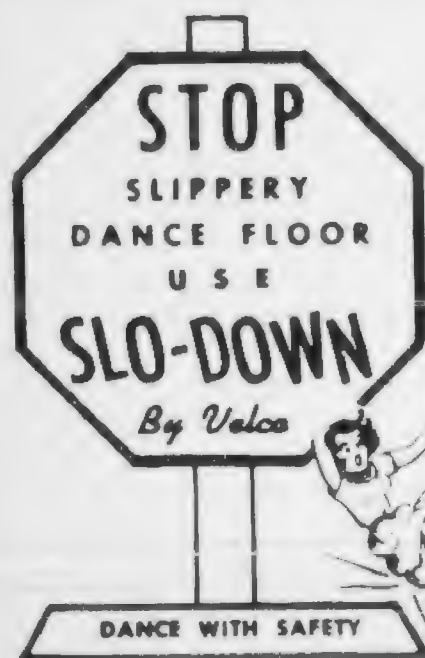
To quote Kip, "Many prominent callers have assisted me in developing my calling talents, among them John Hendron and Ken Anderson who gave me the opportunity to record on their highly successful Jay-Bar-Kay Label. Much thanks goes to these two and many other individuals who have lent a helping hand along the way."

(LETTERS, continued from page 3)

folks to the magazine. Some of our new brochures along with membership application forms have been sent to you. Incidentally, these brochures are available to one and all just for the asking. — Editor.

Dear Editor:

Here's more proof that square dancers are a very special breed of people. When Sacramento callers, Darrell and Rhema Coons were faced with a problem, they turned to the square dancers of Clovis for help. Rhema's mother was seriously ill in the Clovis hospital and a trailer spot was needed nearby. Darrell's appeal for help was quickly answered by Bob and Betty Anderson, who lived about ½ block from the hospital. Not only was Rhema made



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a welcome guest but also, Betty took on additional duties (making custards and doing laundry). Mere "thank you's" seem inadequate to wonderful folks like these! The hearts of square dancers are surely warmer.

Darrell and Rhema Coons  
Sacramento, California

Dear Editor:

Congratulations on producing one of the finest, if not *the* finest, training manuals on square dancing to date. To all the people who contributed the material for it, and to those

who helped in any way, our hearty thanks. The Extended Basics Manual is a real beauty! The variety of material illustrating each basic and the logical step by step progression can't help but produce much better trained dancers.

John Essex  
Dartmouth, Nova Scotia

Dear Editor:

It's high time I express my appreciation for Joe and Barbara's column, Take a Good Look, especially the one appearing in the April issue. We have been square dancing for twenty years

## MONEY-MAKING OPPORTUNITY FOR RECORD DEALERS



You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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WEBSTER RECORD DISTRIBUTORS  
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and believe me we have our opinion of the rough handlers and eager beavers and self-appointed "instructors" who explain what you did wrong — usually before the end of the tip.

Bill Beeson  
Hardy, Arkansas

Dear Editor:

In the October, 1971 issue of SQUARE DANCING, a picture of the first modern square dance group appeared. If Jeanette and Don Trumley had been in the Rio Grande Valley or seen the Daily Review published in the

Edinburg, Texas, paper on December 7, 1952, they would have seen a list of Western Style square dancers who belonged (and many still belong) to the 101 square dance club of Edinburg . . . Many of them were still dancing when this same information appeared in the Rio Grande Valley Square Dance News in December, 1963.

E. W. (Slats) Hayes  
St. Petersburg, Florida

Dear Editor:

My husband and I do not attend club

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R.B. 128 RAISE A RUCKUS by Bill Volmer

R.B. 129 YELLOW RIBBON by Stan Burdick

R.B. 130 MY KIND OF LOVE by Jim Coppinger

R.B. 131 DO YOU REMEMBER THESE by Ted Frye

R.B. 132 YOU'LL BE MINE by Bob Vinyard

F.W. 504 SMILES by Tommie Morris

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dances because we know how some people feel about the one and two-year dancers — and we try to understand. However, we do wonder what one is supposed to do after beginner class. Where do you get the needed experience if there is no place to dance?

Helen Holsinger  
Staunton, Virginia

Dear Editor:

We're finding it difficult to attend square dances because we are on a *fixed income*. All the dances are upping admission out of our

budget. If it is to be a profit-making activity it will be taxed—eventually.

Mr. and Mrs. K. E. Robb, Sr.  
Jacksonville, Florida

Dear Editor:

Could something be done about these people who wear western boots dancing. I, for one, was stepped on and kicked by heels of both men and women . . . It is a painful experience — can't the clubs push this subject?

Ann Carroll  
Oakland, New Jersey

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Sgt 146

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Called By: Tommy Russell

PIO 105

**"Little Molly-G"**

Called By: Mick Howard

P. O. BOX 211, MELBOURNE, FLORIDA 39201 • (305) 727-7821

Dear Editor:

We would like to thank the Hakata Hoedowners in Hakata, Japan, and all the Japanese square dancers for the many hours of fun, calling and good dancing during our three years in Japan. If any of them are ever in Texas come by and see us, we'll "square it up."

Bob and Pat Lockeby

109 Littleton, Devine, Texas 78016

Dear Editor:

While on leave in March, I stayed a couple of weeks in Albuquerque, New Mexico. The

telephone company claims there is everything in the yellow pages — now I believe it. The Albuquerque Square Dance Association advertises. I called them up and Pete Holley, the President, helped me get into a few dances. I met many fine dancers and had a great time. The yellow pages idea is a good one, along with their brochure giving all the area clubs, dance nights, callers and fees. You might pass it on to the other readers of SQUARE DANCING.

James Jenkins, Copperas Cove, Texas

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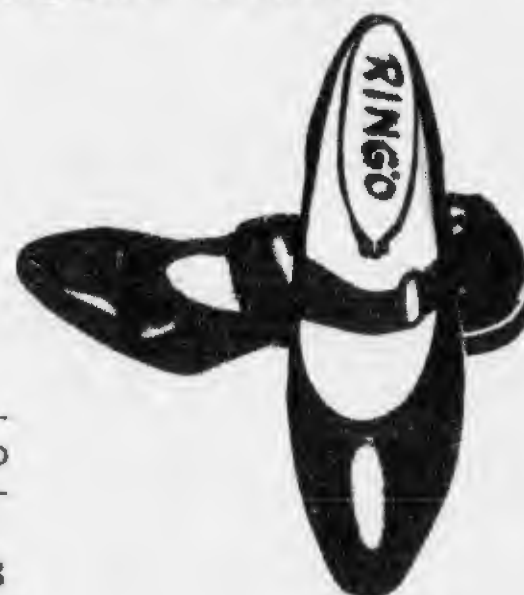
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## ★ ARIZONA

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3600—33rd Avenue, Sacramento 95824

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DANCE CRAFT  
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MARMAC SPECIALTIES  
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ON THE  
RECORD  
and



## SINGING CALLS

### YOU BRING ME SUNSHINE — Mustang 143\*

Key: A Flat and B Flat Tempo: 126 Range: HD  
Caller: Dave Smith LE Flat

Synopsis: Complete call printed in Workshop.  
Comment: Easy listening and singing tune. The balance of the instrumental is well done with Bass, Guitars, Trumpet and Piano. (Lots of music.) Good easy action pattern can make this one a relaxer and crowd pleaser.

Rating: ☆☆☆+

### I SAW YOUR FACE IN THE MOON — Bogan 1245

Key: C Tempo: 132 Range: HC  
Caller: Keith Thomsen LE

Synopsis: (Opener & Ending) Allemande left — turn partner by right — four ladies promenade inside — swing at home — allemande left — weave ring — do sa do own — promenade (Figure) Head two ladies chain — heads promenade half way — into middle square

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



thru four hands — outside two star thru — sweep a quarter — dive thru — pass thru — allemande corner — swing at home — promenade home.

**Comment:** An old standard tune that keeps coming back strong. Accordion, Drums, Bass and Guitar do a jam session instrumental recording. Good easy action pattern. Should pick a crowd up. Rating: ☆☆☆

# **TEACH THE WORLD TO SING — Scope 555**

**Key:** E Flat      **Tempo:** 128      **Range:** HB Flat  
**Caller:** Ted Wegener      **LB Flat**

**Synopsis:** (Break) Heads square thru — do sa do — spin chain thru — meet own — box the gnat — do sa do — eight chain three — allemande — promenade (Figure) Heads pass thru — cloverleaf — sides pass thru and swing — circle left — left allemande — do sa do — men star left — turn thru — allemande — promenade.

**Comment:** Good contemporary tune with Guitars, Bass, Trumpet and Piano accompaniment. Easy contemporary action. Good for all dancing levels. Rating: ☆☆☆+

# **YOU ARE THE ONE — Jay-Bar-Kay 132**

**Key:** C      **Tempo:** 130      **Range:** HE  
**Caller:** John Hendron      **LG**

**Synopsis:** (Break) Join hands circle left — allemande left corner — do sa do — men star by right once around — allemande corner — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — do sa do pair you found — swing thru two by two — boys run — bend the line — flutter wheel — square thru three quarters — swing

## **CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from the survey in mid-July.

## **SINGING CALLS**

All I Ever Need Is You	Blue Star 1920
Flat Foot In It	Wagon Wheel 702
Baby's Coming Home	Wagon Wheel 211
Red Roses For A Blue Lady	Pilgrim 1010
Kiss An Angel Good Morning	Kalox 1129

## **ROUND DANCES**

Eyes Of Blue	Grenn 14152
My Heart	Windsor 4749
On The Flip Side	Hi-Hat 892
Busybody	MacGregor 5026
Until It's Time	Hi-Hat 898

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E. St. Paul 55106

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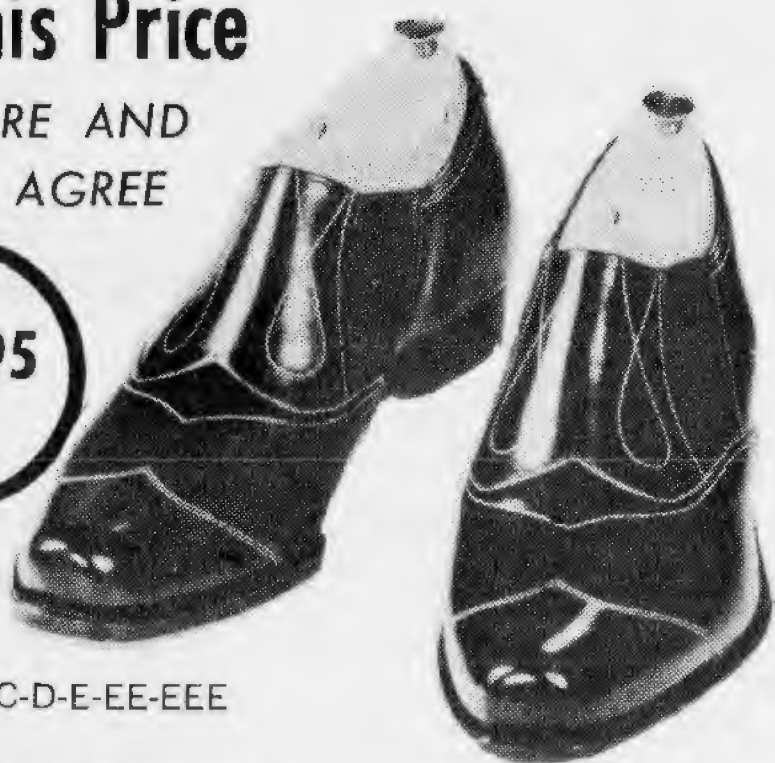
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corner — promenade.

**Comment:** Good singing tune (wide range), with Guitar, Drums, Bass and Accordion. Contemporary action pattern that moves right along.

Rating: ☆☆☆

### COUNTRY GREEN — Swinging Square 2358

Key: B Flat Tempo: 130 Range: HD  
Caller: Jack Winkler LF

**Synopsis:** (Break) Walk around corner lady — see saw — join hands circle left — head (side) two lead to right — circle four hands — head (side) break — left allemande — weave ring — do sa do — promenade (Figure) Head (side) two go right and left thru — sides (heads) do it too — heads (sides) square thru four hands — slide thru — pass thru — tag the line — lead couple make a U turn back — swing corner girl — left allemande — do sa do — promenade.

**Comment:** Lively tune with a lively pattern. Piano, Guitar, Drums and Xylophone.

Rating: ☆☆☆+

### SOMEBODY LIKE ME — Windsor 4995

Key: C and D Tempo: 128 Range: HA  
Caller: Warren Rowles LB

**Synopsis:** (Break) Four ladies chain across — join hands — circle left — ladies in — men sashay — circle left — ladies in — men sashay — circle left again — allemande corner — grand right and left — promenade (Figure) One and three (two and four) promenade halfway — sides (heads) star thru — pass thru — circle four — break — make a line — up and back — pass thru — wheel and deal — substitute — pass thru — square thru three quarters — trade by — swing corner — promenade.

**Comment:** A good tune with a narrow singing range but a chord change in the middle of the record. Drums, Guitar, Piano, Bass and Trumpet. Good action pattern and everybody works.

Rating: ☆☆☆

### MY PRIDE — Blue Star 1924\*

Key: C Tempo: 130 Range: HC  
Caller: Dave Taylor LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** A lively tune with good instrumental

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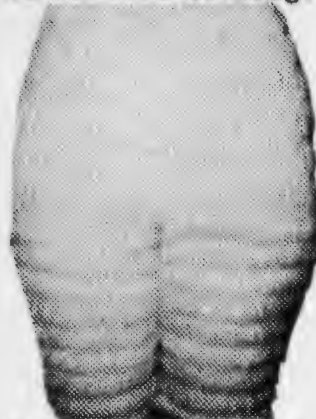
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tern has a little different twist with four girls  
Flutter wheel. Rating: ☆☆☆

**SEASHORES OF OLD MEXICO — Longhorn 195**

Key: F Tempo: 126 Range: HD

Caller: Lee Swain LB Flat

Synopsis: (Break) Circle left — left allemande —  
do sa do own — men star right — left alle-  
mande — swing own — promenade (Figure)  
Heads (sides) square thru four hands — right  
and left thru — dive thru — pass thru —  
swing thru two by two — boys run right round  
the girl — couples circulate — couples trade

— wheel and deal — swing corner — prome-  
nade.

Comment: A relaxing tune from our good neigh-  
bors from the south with an instrumental  
interpretation to back it up. A smooth full  
action pattern keeps the dancers moving, but  
not too fast. Rating: ☆☆☆

**ON MY MIND — MacGregor 2107**

Key: F Tempo: 128 Range: HC

Caller: Tommy Stoye LD

Synopsis: (Break) Walk around corner — see saw  
own — join hands circle — allemande left —  
partner do sa do — four men star by left —  
turn partner by right — corner allemande —

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promenade (Figure) Heads (sides) promenade  
halfway — down middle — do sa do — star  
thru — pass thru — do sa do again — swing  
thru — boys run right — wheel and deal —  
corner swing — promenade.

**Comment:** A good melodious tune with well  
balanced instrumental backing. Accordion,  
Banjo, Fiddle and Bass. Good active pattern,  
not too difficult. Moves the dancers right  
along.  
Rating: ☆☆☆

**PLEASE HELP ME I'M FALLING — Mustang 144**  
Key: D                      Tempo: 128                      Range: HD  
Caller: Chuck Bryant                      LA  
Synopsis: (Break) Circle left — left allemande —



Lem Smith



Henry Thompson



Jack Bishop

#### LIGHTNING "S" RELEASES

LS-5008 I'm The Man On Suzy's Mind By: Henry Thompson  
LS-5007 Tonight Carmen By: Lem Smith  
LS-5006 Find A Perfect Mountain By: Rex Coats  
LS-5005 Walk All Over Georgia By: Dewayne Bridges

do sa do — left allemande — weave ring —  
do sa do — promenade (Figure) Heads square  
thru four hands — swing thru — boys run  
right — tag the line — turn to the right —  
wheel and deal — star thru — swing corner —  
left allemande — promenade.

**Comment:** Country western tune with Guitar,  
Trumpet, Bass and Piano. The lively action is  
not too difficult. Rating: ☆☆☆

#### DO YOU REMEMBER THESE —

Dance Ranch 606\*

Key: F                      Tempo: 128                      Range: HD  
Caller: Barry Medford                      LC  
Synopsis: Complete call printed in Workshop.

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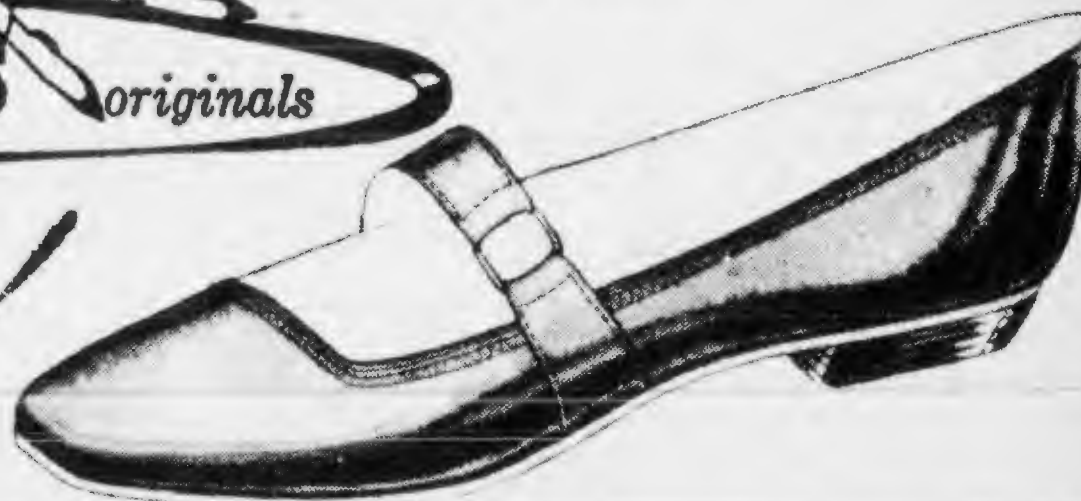
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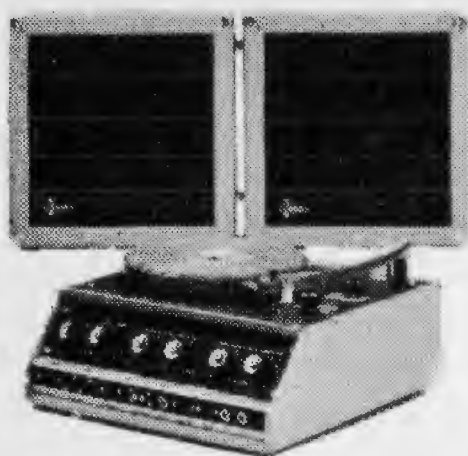


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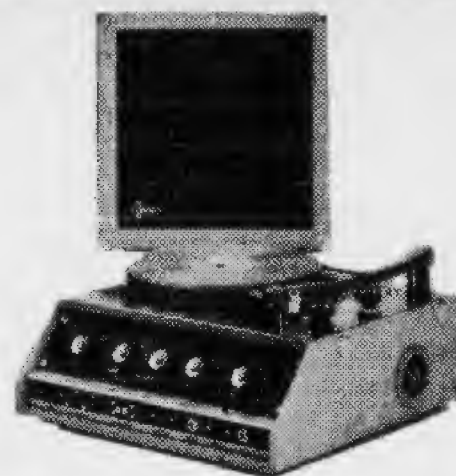


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Rating: ☆☆☆+

### TODAY'S TEARDROPS — Scope 556

Key: G Tempo: 128 Range: HD

Caller: Jeanne Moody LG

**Synopsis:** (Break) Four ladies chain — join hands circle left — ladies center — boys sashay — circle left — ladies center — boys sashay again — allemande left — weave ring — do sa do — promenade (Figure) Head two

ladies chain right — new head ladies chain across — heads square thru four hands — with sides do an eight chain three — swing corner — left allemande — do sa do — promenade.

**Comment:** Catchy tune with Piano, Guitar, Bass and Drums. Easy action pattern for a lively crowd.

Rating: ☆☆☆

### CRAZY ARMS — Triangle 113

Key: A Tempo: 128 Range: HG

Caller: Don Stewart LA

**Synopsis:** (Break) Join hands circle — allemande corner — do sa do own — left allemande — weave ring — do sa do — promenade (Figure)

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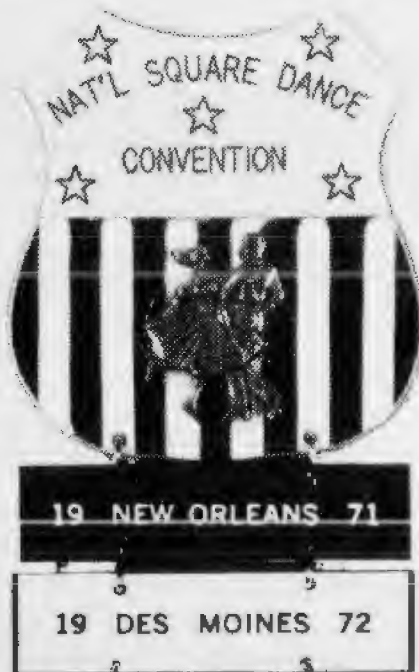
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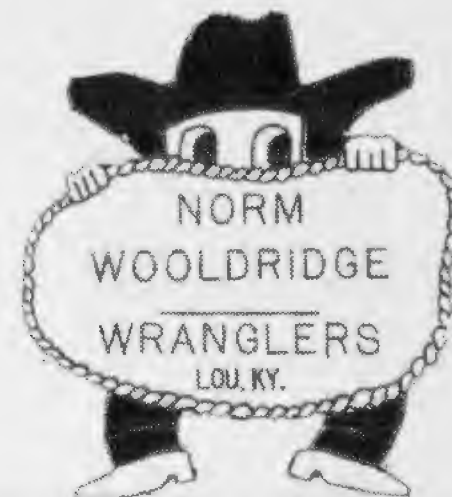


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corner — promenade.

**Comment:** Western style tune with Guitars and  
Bass (all string instrumental) accompani-  
ment. Easy action pattern good for any danc-  
ing level. Rating: ☆☆☆

### FIREBALL MAIL — Longhorn 194\*

Key: E Flat Tempo: 128 Range: HE Flat  
Caller: Bill Peters LE Flat

**Synopsis:** Complete call printed in Workshop.

**Comment:** A lively tune with a good beat fur-  
nished by Bass and Banjo, backed up by  
Piano, Clarinet and Fiddle. The contemporary  
pattern has well timed wording and figure.

Rating: ☆☆☆

### TONIGHT CARMEN — Lightning S 5007

Key: C Tempo: 128 Range: HC  
Caller: Lem Smith LC

**Synopsis:** (Break) Four ladies chain — join  
hands circle left — ladies in — men sashay  
— circle left — ladies in — men sashay —  
left allemande — weave ring — do sa do —  
promenade (Figure) One and three right and  
left thru — star thru — pass thru — star thru  
again — pass thru — wheel and deal —  
double pass thru — first two left — next two  
right — right and left thru — star thru —  
swing corner — left allemande — promenade.

**Comment:** Good lively tune with good melody.  
Piano, Guitar, Bass, Drums and Trumpet  
makes lots of music. Action pattern is lively  
but easy. Can be used with all dance levels.

Rating: ☆☆☆

### BY AUSTRALIAN MOONLIGHT — Top 25257

Key: F Tempo: 128 Range: HB Flat  
Caller: Wally Cook LC

**Synopsis:** (Break) Four ladies promenade inside  
— at home box the gnat — swing her — join  
hands make a ring — left allemande corner  
— do sa do own — weave ring — own do sa  
do — promenade (Figure) Heads go up and  
back — right and left thru — sides lead right  
— circle four — break make a line — pass



thru — wheel and deal — double pass thru — boomerang — swing thru — swing corner — promenade her.

**Comment:** A novelty number from our friends from "down under", using a figure (boomerang) and accent to help it along. Organ, Drums, Bass, Piano and Banjo accompaniment could help the caller make it a real crowd pleaser. Rating: ☆☆☆

**I'VE GOT A SONG TO SING — Blue Star 1926**

**Key:** F **Tempo:** 130 **Range:** HB Flat LC  
**Caller:** Marshall Flippo

**Synopsis:** (Break) Walk around corner — see saw own — join hands circle left — gents star right in middle to corner — left allemande — weave ring — do sa do partner — promenade (Figure) Ladies chain three quarters — one and three promenade three quarters — two and four right and left thru — pass thru — do sa do — swing thru — turn thru — left allemande — promenade.

**Comment:** A lively number with Drums, Xylophone, Bass, Guitar, Clarinet and Piano. Good action pattern will keep the dancers thinking and moving. Rating: ☆☆☆

**I'M JUST ME — Top 25256**

**Key:** D **Tempo:** 128 **Range:** HB LC Sharp  
**Caller:** Mike Litzenberg

**Synopsis:** (Break) Walk around corner — home do paso — see saw round partner — corner allemande — do sa do — weave ring — do sa do own — promenade (Figure) Allemande left — go home and promenade — pull partner by and go red hot — men swing in wrong way thar — back up — shoot star — left allemande — promenade.

**Comment:** Easy tune to sing and listen to. Drums, Bass, Guitar, Clarinet and Piano. Easy action pattern putting some old figures to use. Rating: ☆☆☆+

**ABILENE — MacGregor 2106**

**Key:** F **Tempo:** 128 **Range:** HA LC  
**Caller:** Tommy Stoye

**Synopsis:** (Break) Circle left — allemande — do sa do own — men star left one time — turn partner by right — corner allemande — do sa do — promenade (Figure) One and three (two

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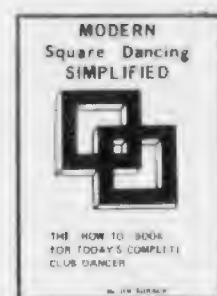
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and four) square thru — meet corner do sa  
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**Comment:** A good tune with slow down beat  
rhythm. Good steady beat from Bass, Guitar,  
Piano, Fiddle and Banjo. Easy contemporary  
action pattern. Rating: ☆☆☆+

### IF EGGS HAD LEGS — Jocko 472

Key: B Flat Tempo: 132 Range: HC  
Caller: W.W. "Whimpy" Phillippe LD

**Synopsis:** (Opener) Sides face — grand square —  
left allemande — weave ring — do sa do —  
promenade (Middle break) Heads face —  
grand square — left allemande — weave ring  
— do sa do — promenade (Closer) Sides face  
— grand swing — left allemande — weave  
ring — do sa do — promenade (Figure) Heads  
square thru — do sa do corner — swing thru  
— spin the top — pass thru — partner trade  
— square thru three quarters — swing corner  
— promenade.

**Comment:** Novelty tune with novelty words to  
fill in the square dance patterns. A lively  
instrumental with Drums, Trumpet, Xylophone  
and Bass. Rating: ☆☆☆+

## HOEDOWNS

### RUBY — Scope 311

Key: A Flat Tempo: 130  
Music: The Hoedowners — Piano, Drums, Guitar,  
Bass

RUBY'S FIDDLE, Flip side to Ruby.

Key: A Flat Tempo: 130  
Music: The Hoedowners — Piano, Drums, Guitar,  
Bass, Fiddle

**Comment:** Standard hoedown instrumental.

Rating: ☆☆☆+

### SPUDS — Blue Star 1925

Key: A Tempo: 132  
Music: The Blue Star Band — Fiddle, Drums,  
Bass, Guitar

THUMBS, Flip side to Spuds.

Key: F Tempo: 132  
Music: The Blue Star Band — Fiddle, Drums,  
Bass, Guitar

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**Comment:** A re-issue of a former popular round.  
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**Choreographers:** Francis and Violet Kimble

**Comment:** A re-issue of a waltz done several years ago.

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Aug. 6-11—Promenade Hall's 1972 Callers Course, Promenade Hall, 35 miles S.E. of Chicago, Ill.

Aug. 7-10—Salina County Tri-River Fair & S/D, 4 H Bldg., Salina, Ks.

Aug. 7-12—B.C. S/D Jamboree, Penticton, B.C., Canada

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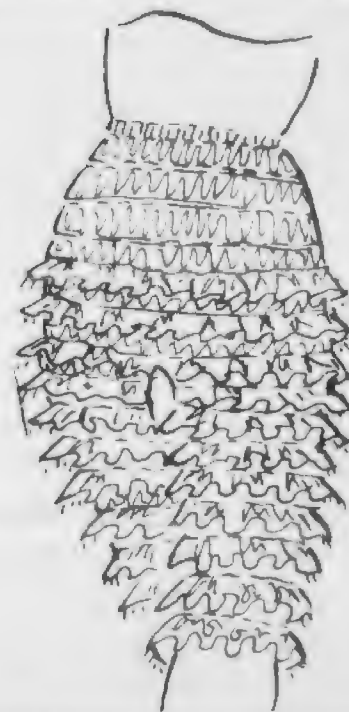
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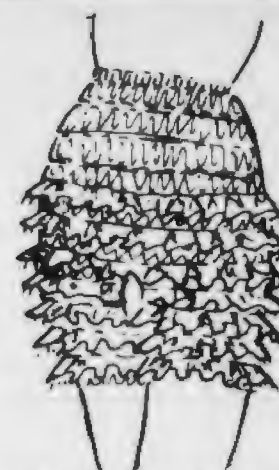
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Sept. 9-10—4th Ann. Buggy Stomp, Elk

Mountain Pavilion, Elk Mountain, Wyo.

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Sept. 15-16—2nd Ann. Nebraska State S/R Dance Conv., Norfolk, Nebr.

Sept. 16—3rd Ann. Myrtle Beach Fest., Conv. Center, Myrtle Beach, S.C.

Sept. 16—8th Ann. ORA Fall Roundup, Bell Municipal Audit., Augusta, Ga.

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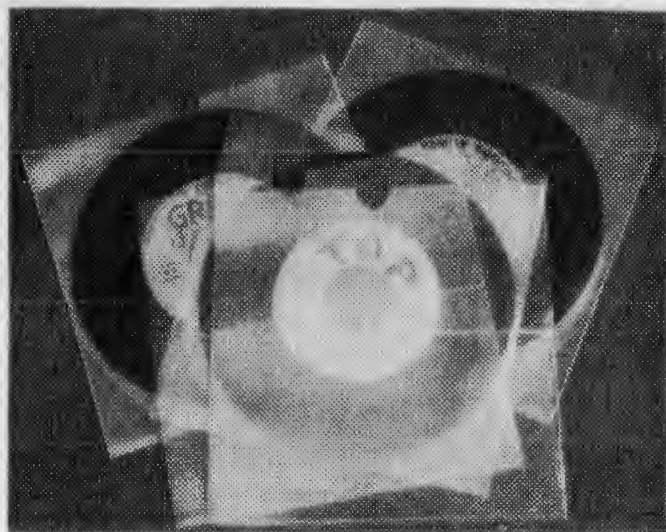


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Sept. 23-30—4th Ann. S/D Septemberfest., Ky.

Dam, Village State Park, Gilbertsville, Ky.  
Sept. 24—6th Ann. East-West River Callers'  
Assn. Sq. Dance, Ft. Pierre, S.D.  
Sept. 29-30—6th Annual Teen Age S/D  
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Sept. 30—Lake County S/D Assn. Fall Dance,  
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## HAROLD D. BACON

Flint, Michigan's "Mr. Square Dance" passed away on May 14 of this year. Harold Bacon was a former director of physical education, recreation and athletics for the Flint Public Schools. He was the area's most avid promoter of square dancing and saw to it that square dancing was available the year round. We join with his many friends and associates, both in and out of square dancing, in extending sympathy to his wife, Dorothy, son David and daughter Linda.

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**(CALLERS WIFE, continued from page 18)**

ginning. I'm in the 'know.' I know how many long hours of individual practice go into the preparation of a dance for us square dancers and I know how very necessary it is . . . I have come to realize how important a bit of quietness or gentle conversation is to my caller during that hour or so before a dance . . . As for dancing, I love to and have the good fortune to dance most every tip my hubby calls so that I can honestly evaluate his choreography, timing and general feel of the music and the attitude of the dancers . . . Any other

questions or suggestions come to me, too, from the club members since I am always available where the caller's time is limited to the between tip rest. When time allows, I relay all those necessary bits of information to him that will help him know his people and his clubs better . . . I consider it a compliment when the club seeks my help for special dances and ideas and I hope they will always know I am available and willing. I am ever aware that were it not for the dancers there would be little need for callers, so I try in all ways to let the dancers know how very much we ap-

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#### REPORT FROM RAPID CITY

An inquiry regarding the fate of square dancers as a result of the devastating flood which roared through Rapid City, South Dakota on the night of June 9, elicited some information which we would like to pass on to

our readers. Some dancers lost their homes completely. Other homes are severely damaged and many personal possessions have been lost. One square dancer lost his father and on the missing list is Cora Newsome of Ellsworth Air Force Base. Cora, and her husband Charles, have danced with many Air Force groups, both overseas and in the states and her name will be familiar to many. The Black Hills Square and Round Dance Association has set up a disaster fund for the benefit of square dancers in the area. Contributions may be mailed to Mrs. Bill Murner, Treasurer, 2514 Woodland Drive, Rapid City, S.D. 57701.



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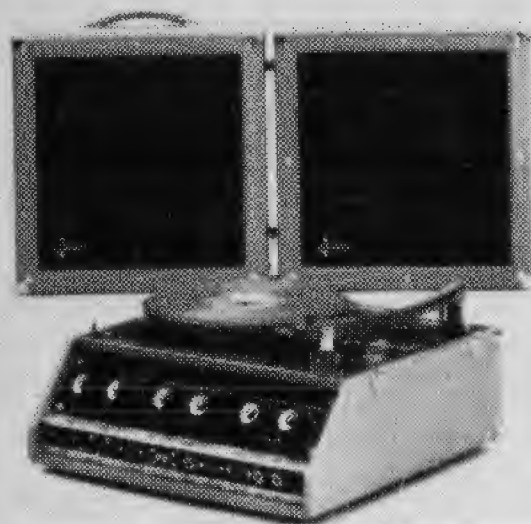
# fashion feature



What could be cooler for hot summer weather than Swiss dotted dacron and cotton crepe? Phyllis Hall of China Lake, California, selected an olive green with white dot for the bodice and three-tiered skirt. Lime green with white dot was used between the tiers and for the soft ruffle-collar.



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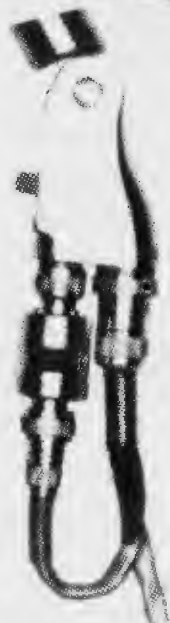
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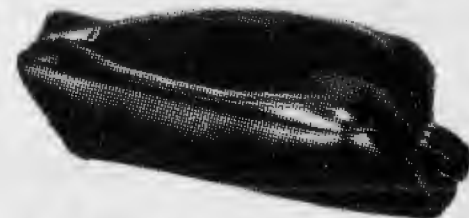
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- 1245 — I Saw Your Face In The Moon  
 Caller: Keith Thomsen, Flip Inst.
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 Caller: Lem Gravelle, Flip Inst.
- 1243 — Pave Your Heart Into Tomorrow  
 Caller: Lem Gravelle
- 1242 — Take Me Home Country Road  
 Caller: Lem Gravelle, Flip Inst.
- 1241 — Come What May  
 Caller: Dick Bayer, Flip Inst.

### DANCE RANCH

- 607 — Sloop John B  
 Caller: Bill Schutz, Flip Inst.
- 606 — Do You Remember These  
 Caller: Barry Medford, Flip Inst.
- 605 — Joy Joy Joy  
 Caller: Frank Lane, Flip Inst.
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